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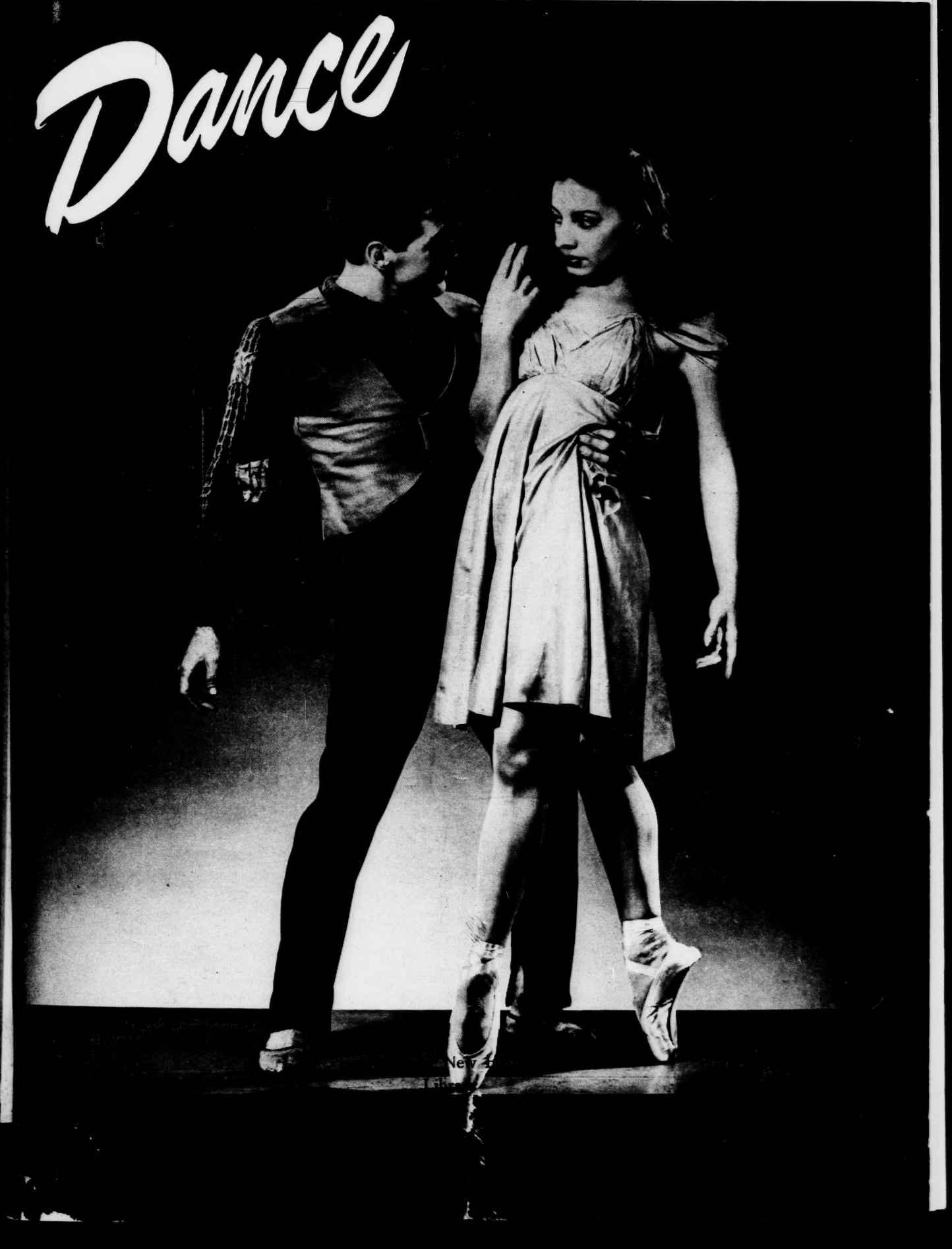

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REVIEWERS' STAND

FELICITAS GOBINEAU
Carnegie Recital Hall
February 15, 1948

Even in the earliest studio experiments in modern dance, indulgent self-expression was never considered the end-in-all, but if this lesson has penetrated **Felicitas Gobineau**, she gives no sign of it, at least not in this ill-advised, mysterious concert put on at the Carnegie Recital Hall. The mystery lies in how an organization like Columbia Concerts, whose support is sought by so many really talented dancers, would choose to get behind someone who is disqualified by lack of technique, appeal, dance ideas or stage presence, from the right to the inviolable term, *dancer*.

Outside of some excellent accompaniment by Daniel Sternberg and relatively good costuming, *nothing* came across the footlights except a grotesque seriousness of purpose, a flat-footed intensity, which all but blurred the repetitious patterns and unhappy lack of muscular control. It could have blurred the whole business, for our money. As a leading dance journalist succinctly put it, since she was seen (by him) backing up-stage in one of her numbers and dropping out of sight, it was to be devoutly hoped that she had fallen overboard and might find it impossible to come back (to the stage).

A performance like this one is a disservice to the dancer, to the dance and to the audience, and it is this reviewer's reasoned view that all will be a lot better off if Miss Gobineau just goes home to Texas and finds some other outlet for artistic expression and leaves the dance well enough alone.

O. R.

LIDA ALMA and YIANNI FLEURY
Barbizon-Plaza Concert Hall
February 12, 1948

The American debut of these young Greek dancers underlined their obvious flair for the night club, rather than the concert stage, on which they looked distinctly *persona non grata*. Since they are headed for a round of night clubs, the affair is perhaps not so serious. Their initial engagement is at the Shoreham Hotel in Washington, where the pair will lend just the right touch to make the flat atmosphere continental.

Lida Alma has two definite things in her favour, her face and her long, beautiful legs, not enough, regrettably, to make a dancer. That she is not the mistress of mime and expression that the concert artist simply needs must be is amply evident in the curious dual expression, which varies in range from **a** to **b**, from the beaming smile to the exquisitely pained expression, without further range. Her partner, and incidentally her erstwhile teacher in Greece, is **Yianni Fleury**, who is the choreographer of the team. The program, which was warmly received by a preponderantly Greek audience, very patriotic and very glamorous, was *his* doing.

M. Fleury's considerable mimetic talent makes tolerable those dances which might otherwise be accounted incredibly naive, and in such numbers as *Clair de Lune*, *Idyl of the Fountain*, and *Nymph and Faun*, the team revealed some elan. Costumes were well-made and beautiful.

O. R.

CHOREOGRAPHERS' WORKSHOP
YM-YWHA
February 15, 1948

It is depressingly easy to accept craftsmanship for art—competence for inspiration, especially in a program where young artists are involved.

But actually, in this recapitulation concert sponsored by the Choreographers' Workshop, only one work in any way approached the dimensions of art. And that was **Eleanor King's** "*She*", which we discussed at length after its first presentation in January. In Miss King's absence, the work has been carefully re-rehearsed by **Mary Jane Hungerford**, who also assumed the role of the Mother.

"She" now stands as a two-part group work of great sincerity. In it, Miss King has accomplished something that she should strive for in her solo work. The movements

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in the larger cities. With perseverance it can be done. So let's not discourage the young in the field. Let theatre and the spoken word with dance influence modern dance to change—and shape it to meet our needs. Let comedy brighten the spots in the modern dancer's program, and let *modern dance live as the outward form of the inner idea or emotion of a creative artist*—whether it is **Isadora, Martha,** or **some unknown of the future.**

Mary Tiffany,
Los Angeles, Cal.

Editor's Note: The following writer is a teacher in the Adult-Education Department in the City of San Francisco and a part-time dance instructor in the University of California Extension Department. She is one of the many dance teachers who has and still is trying to make dance live for children, youth and adults.

Dear Sirs:

Will modern dance become a legend? Why not ask, will democracy become a dictatorship? The terms themselves are antagonistic. What is modern canot be an "unverifiable story of the past," nor can democratic processes be dictatorial compulsions. The old is always hard to eradicate—the new must ever struggle to gain even a foot-hold. Education and dance of the old order: copy and do not think, just accept—how dull. But how bright and hopeful the new—do, question, discover, move and grow.

For years the art form of dance was bound by the dictates of a foreign movement language, accepted and unquestioned. Sweet little things, pink-ruffled and smiling, muscular and technical, thoroughly drilled, rose on the points with nothing to say. Youth today at least has something to say, and they intend to say it with or without clothes, nor are they concerned with either pointed toes or "positions". I do not believe that any Rusian ballet master can again foist bar exercises and drills upon red-blooded American youth, for no other reason than to present silly fairy stories to passive audiences. Even if teachers are blind to the gist of the times, youth is not. The world is wide open for young people and they are going to move in it—intellectually questioning and not stupidly accepting. Why don't we get in step too? Discard the old patterned frustrations and use the new developing stimulations?

At no place is the way of democracy putting on a startling show. There is real struggle going on—effort and guidance to "draw out" rather than pound in. Pupils and students throughout the country are trying in the cooperative manner to "make

continued on page 55

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Via the GRAPEVINE

MAYA DEREN, the producer of "Ritual in Transfigured Time" and other *avant-garde* films, some concerned with the dance subjectively, has just returned from **Haiti,** where she spent more than a half year in the interior studying and photographing native dances and songs. The resulting rich haul is destined for a film, to include other documentary material garnered by **Gregory Bates** in a two-year stay in **Bali,** and a section on children's games, a project which will engage the time and energy of Miss Deren somewhat later this year, before she returns to Haiti for additional field work in the research on Haitian dance.

Miss Deren had been conditionally slated to do a new ballet for the spring season of the **Ballet Theatre** at the Met, but her postponed return to these shores prevented the consummation of this project. There is some chance, however, that this ballet, still untitled, may yet get a performance before the end of the current Ballet Theatre season.

*

American dancers who have always been vitally interested in the affairs of the ballet in the U.S.S.R. have been somewhat stupified to read, in recent weeks, that the Soviet government, which has always subsidized theatre and ballet, has withdrawn its subsidy. *To put into armaments?* Since Russia has been one of the few places in the world where dancers could depend on subsidy, the question arises: what are their chances? More of this in later issues.

*

BALLET THEATRE FOUNDATION has appointed **Joseph Clark Baldwin,** former New York City Congressman, to head its New York City Committee. In accepting chairmanship of the New York chapter Mr. Baldwin said,

"Ballet is the most sophisticated form of entertainment I know . . . **Ballet,** like our opera, symphony orchestras and museums, **must have public support, if it is to survive.** The public has already shown great interest in the Foundation's program to assume ownership of Ballet Theatre, and through putting this recognized best of America's ballet companies on a solid and permanent basis, aims thereby to advance the cause of ballet generally in this country."

Nine chapters of Ballet Theatre have now been set up in cities like Cincinnati, Cleveland, Des Moines, Chicago, Minneapolis, Philadelphia, Wilmington, Washington and Louisville.

Ballet Theatre Foundation will contribute in a substantial way to the gala spring season of the Ballet Theatre in New York.

*

Some exciting facets of the Ballet Theatre season (outlined elsewhere in this issue) are the appearance, for one performance, of **Aaron Copland** conducting, and **Eugene Loring** dancing Loring's ballet *"Billy the Kid";* the elevation to stardom of **Muriel Bentley** (and high time; a distinguished dancer whose worth is at last acknowledged); the revival of *"Aleko"* with **Youskevitch, Laing, Kaye** and **Tudor;** *"Petrouchka"* restaged and recast with **Alonso** and **Kaye** alternating as the Dancer, **Laing** as Petrouchka, **Romanoff** as the Blackamoor. **Jo Mielziner's** set for *"Shadow in the Wind"* is his first work for ballet since *"Pillar of Fire",* a stage event, important in itself, and the **Morton Gould** score for *"Fall River Legend"* will feature popular tunes of the Lizzie Borden period, which are original with Morton Gould and not with that era. Best of all, Ballet Theatre gets the best possible showcase for its work and talent, namely, the Metropolitan Opera House, a distinct relief, after the limitations of the City Center stage.

*

DE CUEVAS Ballet Triumphant in Paris

Reports from Paris proclaim the second Paris season of the Grand Ballet de Monte Carlo a distinct triumph. Parisiennes, able to see the company conveniently at the famous Theatre des Champs Elysees instead of laboring out into the suburbs where it was previously on view, have acclaimed **Rosella Hightower** the greatest ballerina of the age. They are now comparing her to the legendary Kscheskinkayas and Spessivtsevas. In effect, she is a sensation. **Andre Eglevsky** has likewise scored a direct hit, and other American dancers like **Marjorie Tallchief, George Skibine** and **Yvonne Patterson** are popular. A great discovery is fifteen year old French dancer **Ethery Pagava,** who danced the role of Juliet in *"Romeo and Juliet"* at the age Shakespeare gave to Juliet —fifteen. She was partnered by **Yura Skibine,** and they received an ovation on opening night. Other outstanding French

Anna Istomina and Serge Ismailoff wed! The happy bride and groom at a reception shortly after their wedding. Left to right: Nathalie Krassovska, Maria Tallchief, Mr. Ismailoff, Mrs. Ismailoff, Nicholas Magallanes, Sonja Taanila (Tyven) and balletomane Joseph Cameron Cross.

Walter E. Owen

and Russian-French stars of the company are **Olga Adabache, Marcelle Cassini, Boris Trailine** and **Gerard Mulys.** After the Paris season, the company will return to Monte Carlo for a five-week season at the Casino under the patronage of the Prince of Monaco.

In Monaco, **William Dollar's** ballet *"The Five Gifts"* will have its world premiere. It is based on a short story by Mark Twain, *"The Five Boons of Life"* and has decors and costumes by the gifted Italian artist **Leonor Fini.**

George Zoritch, after a spell with the **Ballet Variante** and **Mia Slavenska,** is joining the company for the Monte Carlo engagement, which will be followed by a tour to **Scandinavia** and the British Isles prior to its **arrival in New York in the Fall.**

*

You can bet your bottom dollar that when the **Legion of Decency** goes after a ballet with hammer and tongs that you'll find provocative choreographer **Ruth Page** at the bottom of it. This is the second time a Page ballet has got the clerics hot under the collar, in the first instance, her *"Frankie and Johnny"* having been blacklisted by the Church until a few changes were made. We fail to see any reason for this retching and tearing of the hair. The new ballet *"Billy Sunday"* may fail to come up to great ballet standards, but no one can accuse it of not recognizing morality. That would have been in itself a distortion of Billy's attitude toward Sin as manifested in his sermons. After all, as Billy himself (spoken by Franklin) says to the Foolish Virgins roasting in Hell, **"Who's sorry NOW?"**

If anything positive was accomplished by the flurry in clerical quarters, it was a flurry at the box office as, by this time, **anybody with an I.Q. of ten above zero recognizes the box office value of the Legion of Decency's condemnation of a theatrical work.** In fact, the whole thing looks like the work of the publicity department—cooked up. "Billy Sunday", a provocative hunk of theatre, is reviewed elsewhere in this issue.

*

Nikita Talin, who plays the Devil in "Billy Sunday", gave a party in Miss Page's honor after the final performance of the Ballet Russe de Monte Carlo in New York in March 14th, at which all hell broke loose when a couple of unidentified guests took it upon themselves to battle out the *pros* and *cons* of "Billy" with or without the sanction of the Church, Miss Page or the box-office. Some arnica, for Heaven's sake. At the very least, Miss Page's new work has disclosed that a ballet can inspire some close to primitive behaviour, which is probably a great deal better than can be said for **some ballets** which at best **inspire one to nothing more than several hours of uninterrupted sleep.**

CHANGE OF ADDRESS

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Walter E. Owen

NINA TINOVA'S birthday was celebrated with modest pomp at the New York home of designer Norman Edwards and guests included a representative section of itinerant ballet dancers in local parts. In picture they are, sitting on sofa, Paul Strauss, assistant conductor of the Ballet Russe de Monte Carlo, Alexandra Danilova, Tatiana Chamie, James Dowd, (of the *"Oklahoma"* cast). In background, left to right, Michel Katcharoff, Grant Mouradoff, Clayton Cole (erstwhile member of Grand Ballet de Monte Carlo) and Yurek Shabelevsky, recently returned from Argentina. Chap holding up the lamp is an old family retainer of the Edwards'.

Among other Ballet Russe parties of the season on March 7th the New York City Center stagehands gave an after-the-performance party to celebrate the birthdays of two popular figures, **Rachel Chapman,** Ballet Russe pianist and **Jean Cerrone,** executive assistant of the company. Everyone was there, dancers, musicians, ushers and the usual fringe that hangs around the stage door. During the party it developed that it was also the birthday of **Yvonne Chouteau,** the baby ballerina of the company, just turned nineteen. Let's say Yvonne has given up her baby status and is now a blooming young lady. . . . Incidentally, this marks Mr. Cerrone's resignation from the company, a loss which is felt by all . . . . **Roman Jasinky** is now established as a member of the Ballet Russe de Monte Carlo. He replaced Frederic Franklin in *Swan Lake* and *Le Beau Danube* during the last weekend of the season when Franklin had to withdraw because of an injury to his knee. . . . A week after their wedding on March 1st in Vancouver, B. C., newlyweds **Anna Istomina** and **Serge Ismailoff** were the host and hostess at a reception for their ballet friends, which was without odds the Party to end all parties. So many dancers and balletomanes were present, it looked like a cavalcade of our ballet, cast for this special event. Those Russian delicacies prepared by Serge's mother were cleaned up and that punch was *potent.* Among the guests were: **Alexandra Danilova, Leon Danielian, Nathalie Krassovska, Ger-**

continued on page 49

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RUDOLF ORTHWINE, Editor and Publisher

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THIS MONTH'S COVER

ALICIA ALONSO and FERNANDO ALONSO in portrayal of the allegorical characters in Antony Tudor's psychological murder-problem ballet, UNDERTOW, to be seen at the Metropolitan Opera House during the April season of the Ballet Theatre. This photograph by WALTER E. OWEN.

THE CASE AGAINST FORCE

IN THE SUMMER of 1945 the European war was over and I remember discussing with a visiting English publisher the necessity for founding a lasting peace. I disagreed with him when he said that nothing short of force could insure peace; he felt confident like so many others at the time, that a strong Navy in England and America would suffice to put down disorder arising from totalitarian sources anywhere in the world.

One week later the world learned with horror of the atom bomb which had burst over Hiroshima—and by implication—over the world. This event has divided human history into two eras: the era before the bomb—and the era of the atom bomb. Whatever we said, did, planned, executed before the bomb is so much dust blown before the wind of realism.

We have in our national hand, a weapon capable of wiping out life on the terrestrial globe. Perhaps this is too much power for us. Has it not subtly affected the national thinking and planning, just as it has galvanized the second world power into insane distrust of us and our motives and the consequent warlike acts we have read about in our papers with diminishing hope.

It is my conviction that this deadly force is too much for man, for men, for nations. Since the atomic era I have come to believe that men of good will and reason anywhere should throw in their weight for the cause of peace by arbitration—for peace at any price. Perhaps a fraternity of men of reason, men who belong to humanity rather than to nations, will yet be our salvation. Evidently the United Nations itself is impotent before the enacting of the grim tragedy in Palestine—where the 3rd World War is being rehearsed, as was the second in Spain a decade ago.

Force is impotent, force is futile, force is the death of our humanity. Isn't it high time men found a new way to arbitrate national differences? History teaches us the unending moral that force breeds nothing but war, rebellion, revolution, misery, death.

At this unhappy historical moment, two world powers sit in their lairs bristling and pulling strings in the lesser nations, where events transpire which lead them into the direction of either democracy or totalitarianism. Events of recent weeks and the potential in coming weeks keep an uneasy world from a decent, carefree life, from recovery from the last war. Men and women of reason, is this not the moment in history to call a halt? We can do this best by examining our own house first, by rooting out the evil in it, and that in itself may be the initial move which will disarm the potential enemy and win him to similar reason.

For, as a great man has said, we have nothing to fear but fear itself. If we can root out the fears in the potential enemy, we are going a long way to rooting out our own—and we can win our war, thus, without ever having to resort to the horror of force.

Sincerely yours,

DORIS HERING SEES

THE SEASON IN REVIEW

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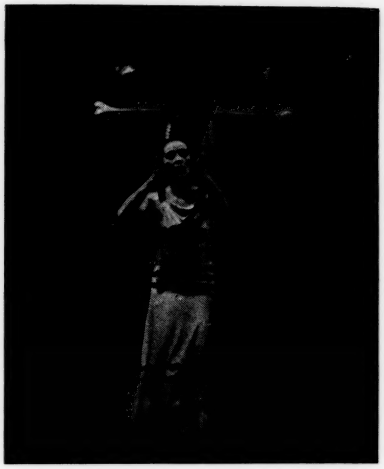
Exposure to this surface activity for a long enough period of time becomes deceptive. But then a Martha Graham Season arrives to set things right and send us on our way with renewed faith in the abiding integrity of the pure creative urge.

Miss Graham is a great artist. We all know that. She also has a feeling for theatrical atmosphere that is second to none in the concert dance. This particular flair for unifying her elements into a concentrated, intense whole has earned her the unfortunate epithet of "high priestess" of the dance, as though she were presiding over some mysterious rite. And she has even been accused of cultism.

Nothing could be less true. For there is none of the personal vanity of cultism in Miss Graham or in her group. They bring to their dancing the attitude that stage director Robert Lewis calls the "Duse approach" where the performer serves to illuminate the playwright's idea (or in this case, the choreographer's), as opposed to the "Bernhardt approach" where the play is the vehicle for the individual pyrotechnic display. The result is a degree of intellectual and kinaesthetic participation on the part of the audience that the passive concert-goer might mistakenly identify as cultism.



Fred Fehl

The struggle of a woman with her Creature of Fear, danced by Martha Graham and Mark Ryder in "Errand Into the Maze".

Martha Graham as Jocasta, and Erick Hawkins as Oedipus, snared by the umbilical cord in the Graham drama, "Night Journey". Fred Fehl

"Night Journey" is a good example of this concentration. It is Miss Graham's only new work, having been presented for the first time last May at the Harvard College Symposium on Music Criticism. "Night Journey" follows the precedent set by "Cave of the Heart". It is classic tragedy treated psychologically, rather than traditionally, and in this case, has to do with the mental anguish that immediately precedes the suicide of Jocasta, wife of Oedipus.

In the play, the tragedy is delineated from the point of view of Oedipus. Here Jocasta is the center of the field on which the various forces—the Daughters of the Night (Helen McGehee, Yuriko, Natanya Neumann, Ethel Winter, Joan Skinner, and Dorothea Douglas), the Leader of the Chorus (Pearl Lang), the Seer (Mark Ryder), and Oedipus (Erick Hawkins) work out the elements of her suicide. From the very first moment, the tense, oppressive mood is set when Jocasta (Miss Graham) lunges desperately one way then another like some frantic caged creature, who knows there is no escape, yet seeks it almost as a reflex. She is haunted by the forbidding blind seer who punctuates the action like a terrible "I told you so". She relives her lust and love for Oedipus, husband and son. She is powerless against the fate-force of the chorus as it sweeps in like a strange wind, moving as one, convulsing, swirling, shifting like dry leaves.

to mention that after the premiere, Miss Page lopped off whole chunks of extraneous material. To begin with, the work seemed virtually interminable.

Besides the frequently comical efforts of Franklin himself, there is the startling and amusing experience of seeing prima ballerina Alexandra Danilova as the wicked Mrs. Potiphar, decked out in a fancy feather boa, a plumed chapeau, and a vicious-looking lorgnette. It can only be compared to the shock of hearing Marlene Dietrich singing, "See What the Boys in the Back Room Will Have" (in the movie "Destry Rides Again"), merely a question of *je ne sais quois*, no doubt.

By the way, the sound of Danilova and Franklin speaking for the first time from the ballet stage comes as something of a surprise, the reverse of the reaction you might have when first you meet the owner of a previously disembodied telephone voice and find that his appearance is different from what you had expected.

To get back to the complaint department, the score, by Remi Gassman, former pupil of Dr. Paul Hindemith, does possibly more than its share to cripple the dance. Working with music like this must have been only slightly less frustrating than trying to make a wobbly pushcart do for a B-29. In Miss Page's case, it rarely gives her choreography a chance to get off the ground, thumping and bumping along rather aimlessly. Not only is it mediocre music, at time it is simply undanceable. What was needed instead was a more dramatic, spectacular, bravura type of score of the sort Jerome Moross might have composed.

Neither did I care for the costume of Paul Dupont, which ranged haphazardly over the entire color spectrum and included Ku Klux Klanish bedsheets plus spangly red and black baseball catcher's outfits (with forked tails) for Nikita Talin and his team of "Red Devils"—a maladroit reference to Sunday's fetish for baseball metaphors, like "Bat a home run and knock the devil out of the box!"

The setting by Herbert Andrews was similarly pedestrian and disappointingly realistic, a dank and chilly thing intended to represent the interior of Billy's Middle Western tabernacle, but also resembling a sort of eerie, cavernous Gimbel's Basement, stripped bare of its goods. Apart from the anomoly of showing a glum little audience in the background, upon which the revivalist must turn his back to address the paying audience out front, there is this peculiar paradox: in perspective and architecture the setting substantially duplicates that of Bakst for *Scheherezade*.

From Mrs. Potiphar in *Billy Sunday* to the winsome peasant maid *Giselle* is a jump gargantuan, and it is a tribute to Danilova's matchless versatility that she accomplishes this feat with so little trouble and so much success. Oh, yes, the stuffy set did sputter and fume as is its wont, perhaps because Danilova's Giselle is so uniquely her own.

Not for her is the stolid, frozen-faced stle, the cloying sweetness, the queenly condescension characteristic of a few previous Giselles. Hers, rather, is a "child of Nature", a kind of French or Bohemian peasant girl, a wee bit sensual perhaps, and volatile as a gypsy, with the result that dramatically the whole act assumes an easy, unexpected logic. A few persons, as I said, have expressed their avuncular disapproval of the swashbuckling pantomime employed by Danilova, insisting that the true Romantic ballerina was a bundle of genteel goo, airy lightness, puritanically restrained emotion, and nothing much else. Don't believe it for a minute. Partly on the basis of old prints and verbal descriptions, one can see, I think, that Danilova's flamboyant manner hits closer to the original mark than anything else America has witnessed for years. I'm doubly sure that no one but Danilova could have carried it off without turning the act into a foolish gaslight follies, a *Perils of Pauline* affair.

Although not quite up to the technical demands presented by the second act, Danilova came across with a very near miracle, and because she made her first act so broad, her second seemed more Willy-like than it might otherwise have been, combining nicely the traditional half-dead, half-living attributes of the role. Completely overshadowed, however, was the head Willy of them all, danced by Mary Ellen Moylan, with great technical aplomb that was offset, unfortunately, by virtual dramatic impotence.

I cannot honestly wax enthusiastic over Franklin's Albrecht, which was little more than passable. On the other hand, if anyone deserves to win this month's set of dishes, it certainly is he, as a reward for the excellent way he restaged the piece (especially considering what he had in general to work with.) Although the minor roles never really took on flesh and blood, the dancing of the corps de ballet, even in the second act, was surprisingly correct as such things go these days.

In grim contrast were Alexander Benois' sets and costumes, resurrected, it seemed, from the moldiest niche of the Monte Carlo's garret. At one point, when Wilfred tapped Albrecht lightly on the back, for instance, a choking cloud of dust was seen to mushroom up from Mr. Franklin, while a few moments later, when his long trailing cloak was swirled around the floor a bit, a minuscule dust storm temporarily half-obscured the set. And at the very end, we sucked in our breath and held if for minutes as Mr. Franklin played an agonizing game of see-saw with a

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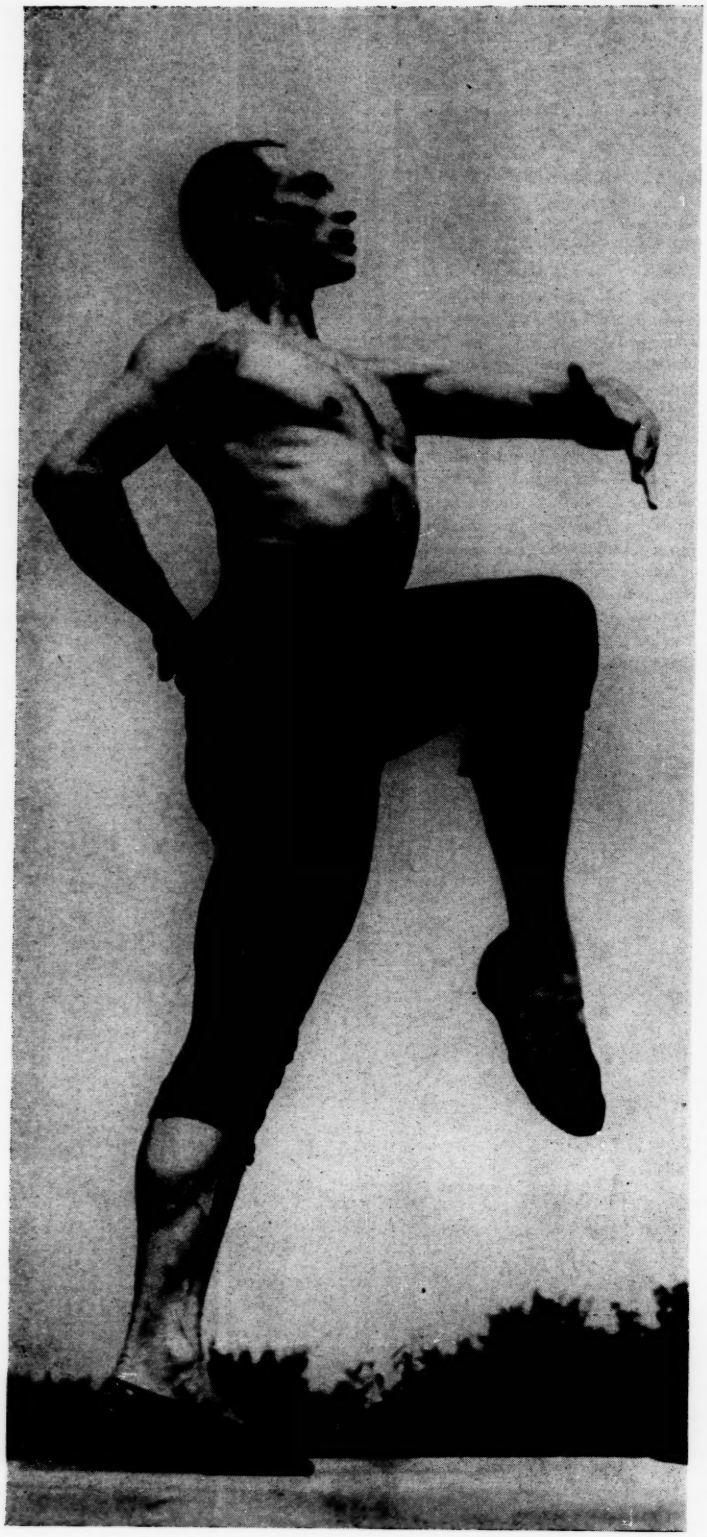
Dhimitra Tassi

Frederic Franklin creates a lively, uproarious Billy in "Billy Sunday" as the baseball evangelist who campaigns against the Devil in the terminology of the baseball diamond.



Opposite page: The Bard College Dance Group, directed by Claire Weigt.

AN OPTIMIST REPLIES TO THE PESSIMISTS

by WALTER TERRY
(Dance Critic—N. Y. Herald Tribune)

Left: Study of Jose Limon in the Doris Humphrey composition, "Lament for Ignacio Sanchez Mejias".

All photos: Eileen Darby, Graphic House

a look at

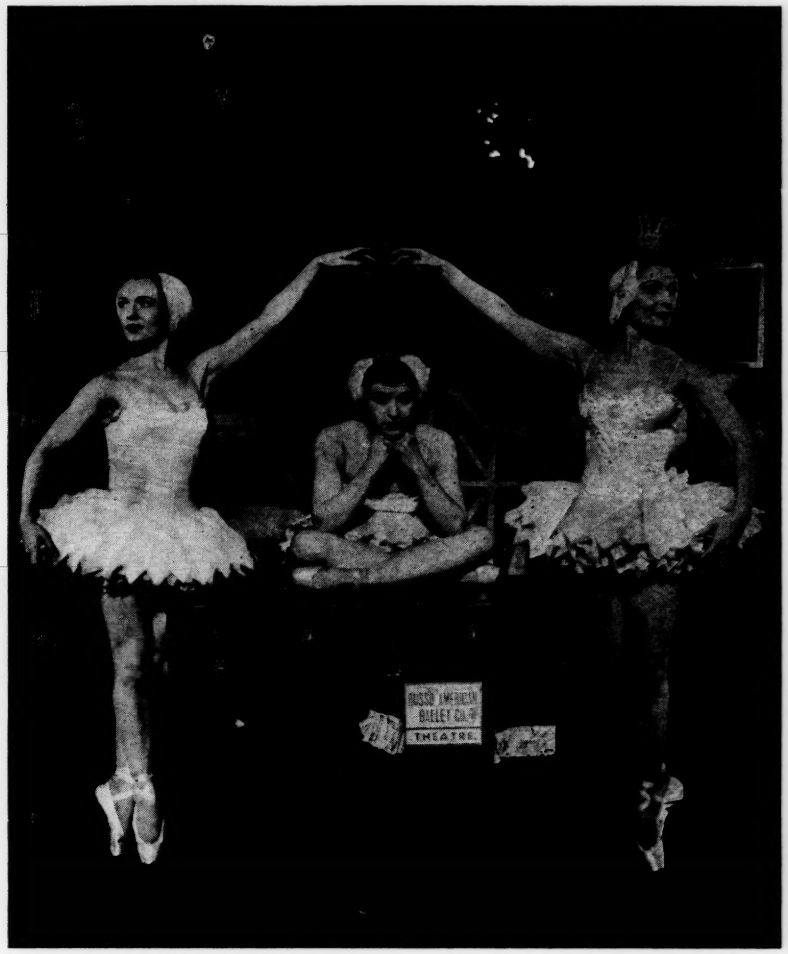
"LOOK, MA, I'M DANCIN'!"

the George Abbott - Jerome Robbins Musical about a touring ballet company

"THERE *must* be an easier way to lose a fortune," remarks Lily Malloy grimly as she totters out the stage door after an all-night rehearsal for "Mademoiselle Marie". Lily's money comes from a Milwaukee brewery and she has just plunked down 60% of the backing for the Russo-American Ballet Company, with whom she is traveling as a soloist. *One* solo, that's the lot.

If anybody knows of an easier way to lose a fortune, don't let big-hearted Lily hear about it. Because Lily and her real-life prototypes are sure to sink their dough into that—and *that* we don't want. More dough in ballet is what *we* want.

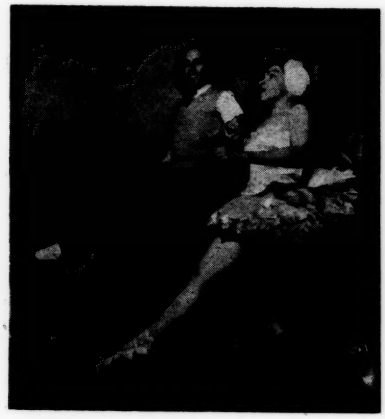
Because Jerome Robbins, who conceived it, and George Abbott, producer of "LOOK,



Left: Mademoiselle Marie, a Young Bride, comes to Paris on her honeymoon. The most unlikely events transpire in this honeymoon chamber in "Look, Ma, I'm Dancin'!" with some likely support from Nancy Walker as Lily Malloy as Mademoiselle Marie. That's Marie-Lily-Nancy, with the ostrich fan.

Right: A mixed trio of swans belonging to the Russo-American Ballet Company. The unhappy, cross-legged swan in the middle is Nancy Walker. She is in costume, waiting for another swan to catch the croup, so that she can step into her role. Janet Reed on the left and Katherine Sergava on the right.

Below: Choreographer Jerome Robbins leads comedienne Nancy Walker through a grand jete in rehearsal for "Look, Ma, I'm Dancin'!".



MA, I'M DANCIN'!", were lucky enough to build their superstructure on the hulk of Nancy Walker, who plays Lily Malloy, they have a vehicle that hangs together nicely.

Miss Walker, a girl whose personal architecture most closely resembles in the realm of concrete architecture that of a Russian Orthodox village church, low, broad and onion-domed, is further gifted with a voice like a muted saxophone, lucky girl. Furthermore, she can't *pirouette* or hold an *arabesque*, her *plies* are a study in excruciation, her elevation simply ain't and as for her *developees*, well, she holds the show in the palm of her divinely funny hand.

Whether ballet owes that Puck of all choreographers, Jerome Robbins, thanks for the ride on which he takes it can be debated interminably, but surely the theatre is a lot better off for his presence in it. That Man has come a long way to break the mold into which ballet periodically tends to harden. We need these iconoclasts in the ballet if for no other reason than to purify its bloodstream. We are not at all sure that a four-hundred year old art like the ballet cannot survive a few nose-thumbings and an occasional kick in the pants, like the one it gets in "Look, Ma".

The book is neatly based upon the fortunes of a traveling ballet company, a composite picture of the existing colonial Russe companies and the Ballet Theatre. While there is much in it that brings back happy and unhappy memories to the dancers who

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Lester Horton designing mask models for his ballet-drama, Totem Incantation.

Dance Theater In Hollywood

by CONSTANTINE

All photographs by CONSTANTINE

ONE CAN EASILY say that Lester Horton returned to his first love, a dance theater in Hollywood, by popular demand. The demand arose from the innumerable calls that kept coming in to Mr. Horton during his wartime period of inactivity, from students, dancers, actors, managers, and from many who were familiar with his work through the cinema or the concert stage.

"It was a sad mistake to have stopped our activities during the war," said Lester Horton. "As I look back now we should have continued with whatever dancers were available to keep up morale with local performances. Another reason for re-organizing was a maturity on our part . . . a more artistic building up from the errors of the past."

Dance Theater is primarily a highly integrated performing unit. It requires the developing of dancers in many phases of the art. Hence, production, with all it entails in choreography and rehearsal, is augmented by classes in technique, miming, partner support and compartments of traditional dance. Special courses in theatrical practice include makeup, manipulation of props, mobile scenery and costumes, cinema and television choreography. Classes in art, social and dance history round out the curriculum.

This unique theater of the dance, functions in spacious quarters specifically adapted to the purpose of dance production. Small seating area, large stage. Teaching, choreography, rehearsing and performing, all take place in the same space.

The dance technique has been designed to meet the requirements of all types of dancers. In the main, it is not an extension of the personal action modes of Lester Horton, but a technique that has been developed through his close association with many dance artists, with Bella Lewitzky in particular, his collaborator in the new company. The terminology has a physiological basis. Movements are described as metatarsal press, contraction and attenuation, torso expansion, rib cage extension, knee hinge, sternum thrust and so on.

"There is a large group of dancers working in pictures who come to us because they need a creative outlet," said Mr. Horton. "Others come because we supply a new trend in the dance. Many come to watch our classes, but are afraid to study because they are

A performance shot of Lester Horton's latest ballet, "Barrel House". Rudi Gernreich, Herman Boden, Bella Lewitzky and Carl Ratcliff at the dress rehearsal.

A ritual sequence in Totem Incantation. Rudi Gernreich, Carl Ratcliff and Eric Johns.

challenged. They have been so conditioned by the rigidity of narrow techniques that they are frightened by, say, an 'open hip action'. Others have observed Antony Tudor's departure from conventional ballet and are eager for more expressive movement like those employed by Tudor, de Mille and Graham."

Dance Theater is not a commercial institution in the broad sense of the word. Many students of all racial groups apply for tuition.

Class in theater practice, partner support. Herman Boden demonstrates a difficult lift with Bella Lewitzky.

They are auditioned and if the school's requirements are met, they are given a chance to prove themselves by benefit of long scholarships.

"If they work out," said Mr. Horton, "fine! If not, other schools are recommended that may be better suited to their particular talents. It is not generally known that we are on the constant lookout for talented young dancers, designers and choreographers."

Contrary to the habit among many other choreographers, Lester Horton works in a dangerous fashion by permitting soloists to perform movements and patterns created especially for their particular abilities.

"Many critics maintain that choreography should be set so that any other technically equipped dancer can step in and do it. I don't agree. A dancer who takes over another's role might enhance the composition with another interpretation. Unfortunately that is not often the case. I cannot, for example, see anyone taking Nora Kaye's place in *Pillar of Fire*. The personal element has to be there, otherwise, you have an inorganic artistic arrangement."

In a permanent theater, works can be previewed, criticized, evaluated and, if necessary, remodeled before being seen by general audiences. A small theater has a permanency, a curiosity that creates and sustains an active interest in the group. It permits the audience to repeat on the performances they like.

It was to such an audience that Lester Horton's latest choreographic effort *Barrel House*, was previewed prior to its premiere at the Philharmonic. Being a perfectionist, Mr. Horton was dissatisfied with his ballet after the initial performance. A complete revision of the choreography took place the following week.

An ancient hula as it was sketched by an artist who was one of the first white men to visit Hawaii. Print from the collection of the Honolulu Academy of Arts.

The Hula, Ancient And Modern

by Paula Nelson

Reprinted from Christmas issue of Paradise of the Pacific, by special permission of editor and author

HULA IS ONE Hawaiian word known throughout most of the world. From those early days when the white adventurer first stepped ashore and became enslaved by the lure of the Islands, the Hawaiian hula has been a source of beauty and entertainment to visitors. To the Hawaiians themselves, it has been much more; it, in various aspects and times, has been an expression not only of beauty and nature, but also of religious devotion and fervor, of historical memories and legends, and of everyday folk happenings of a lusty, nature-loving, happy people.

It might be said that the past year has been a good year for "hula." The end of the war ushered in a rebirth of interest in Hawaiian music and dance, and during the past year this interest has shown tremendous growth. During the war years there were many fine performers but because the demand exceeded the supply many an entertainer was a "hula-dancer" by courtesy of title only. The hula, the real hula, is not something one acquires with the purchase of a cellophane skirt and a few hours of hula lessons. Today, that the rising generation is concerned with learning how to hula is evidenced by the rapid increase in the number of studios and pupils enrolled.

Previously, a dancer might be satisfied with a repertoire of dances to popular songs, but this is not so today. The student dancers are demanding and getting training in the old dances and are even delving into the once tabu pahu, or drum hula.

This renewed interest in the old hula and in the correct presentation of the ancient classical dances has met with the pleased approval of many Hawaiians who themselves remember the time when becoming a dancer was a matter of serious decision. In the old days a dancer was chosen because the proper authorities deemed she was suitable and worthy. This selection was just the beginning of a long period of training during which time the dancers lived under the strict supervision of the kumu-hula, or dance teacher, and they adhered to rigid rules regulating diet, behavior, recreation, studies and practice. Finally, when the pupils were ready to be seen publicly they were presented at an uniki, or graduation exercises. Perfection of performance was required of every dancer.

From these hula teachers the boys and girls learned not only the dances and chants, but also their history, philosophy and the wisdom of their forbears. These kumu-hula developed the characters of their pupils as well as their abilities to dance and chant.

Not only do some Hawaiians remember the days of hula-training but many families proudly cherish the notebooks in which their older relatives wrote down the chants to which the dancers performed. Today

one is shown these little books containing beloved chants that during the days of missionary repressions lost favor in the public eye. Those interested in tl e study of ancient Hawaiian dancing today are deeply indebted to Dr. Nathaniel Emerson, Marion Roberts and Mr. Forander, who through their studies and writings have preserved many of the ancient dances and legends that might have been lost with time.

There are many kinds of hula, classifications of which vary with historians and teachers; also, many divisions have, with the years, become overlapping. Hula may be performed either in standing or seated position, and further definition as to types rests upon meaning of words, subject matters, occasion performed or the instruments used. The story which the dance interpreted was chanted by one or more chanters seated in the background or by the dancer herself.

A few definitions of terms used in connection with hula should help the enthusiast to a better understanding of the Hawaiian dance.

HULA PAHU (pah-hoo) gets its name from the pahu drum which the chanter uses to accompany her chanting. As an additional accompaniment she uses the small cocoanut drum or the puniu (poo-nee-oo). Both these drums have the sharkskin drumheads.

HULA PA-IPU (pah-ee-poo) derives its name from the ipu or calabash which is used by the chanter to beat out the rhythmic pattern. This calabash is held firmly in the left hand and is struck upon the ground while the right hand drums upon it.

HULA PUILI (poo-ee-lee) is a dance which uses the split bamboo stick which beats out a rhythm when it is struck on the ground or on parts of the body. The dancer may use one or two bamboo sticks for her interpretation.

HULA ULI-ULI (oo-lee-oo-lee) get its name from the brilliantly feathered gourds, one or two of which the dancer uses to accompany her movements.

HULA ILI-ILI (ee-lee-ee-lee) is a pebble dance. These ili-ili are flat back stones, generally highly polished and of a size convenient to the dancer's hands. A pair is held in each hand and they are used in the manner of Spanish castanets, thus producing a sharp clicking sound.

HULA KA LAAU (kah-lah-ow) is so named because of the ka-laau sticks used by the dancer or the chanter. In some old chants the ka-laau sticks are used with another Hawaiian instrument, the footboard.

HULA PAIUMAUMA (pye-oo-mah-oo-mah) is a chest-slapping hula. This is a seated hula in which the dancer uses the slapping of her chest as a rhythmic pattern.

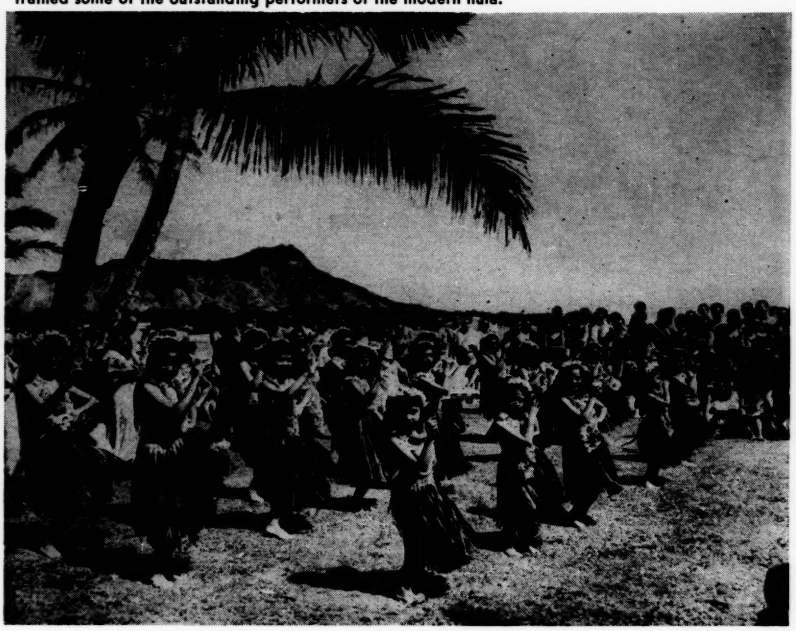
To date the dance to the pahu drum interprets only ancient chants; the other types

The author, Miss Paula Nelson, in demonstration of an ancient hula, dres sed in the tapa of former times, and accompanied by chanter with sharkskin (tabu) drum.

Pictures Unlimited, Honolulu

Eleanor Lehua Hiram, leading exponent of the hula pahu, with members of her well-trained troupe of dancers.

Emma Kahelelani Bishop dancers in ti-leaf skirts portraying modern Hawaiian hula. Mrs. Bishop has trained some of the outstanding performers of the modern hula.



of hula may be used to interpret either ancient or modern chants. Besides the aforementioned hula there are also many which are danced to the present-day Hawaiian songs, some of which are written in Hawaiian, others in English.

Hula costumes today, with their varieties of styles and materials, are a far cry from the ancient days when the dancers costumes were the prescribed draped tapa garment similar in design and simplicity to the Greek toga. Within the last century from the South Pacific came the grass skirt; with the missionaries the muumuu (moo-oo-moo-oo) or Mother Hubbard, and the holoku (ho-lo-koo) which is the Mother Hubbard lifted to beauty and elegance by means of styling, trimming and a train; from the Mainland came cellophane and silk-fringe skirts and from Dorothy Lamour, the Hollywood version of the sarong. However, despite all importations, the favorite costume remains the skirt made of Hawaii's own ti (tee) leaf, graced with fresh flower leis and head garlands. In presenting the ancient classical dances, the present-day performer us-

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BLACKPOOL BALLROOM DANCE COMPETITION

by W. G. RAFFÉ

ENGLAND has witnessed an important Festival Competition for ballroom dancers every year, usually held in June. This event takes place in the famous Blackpool Tower ballroom and it is quite distinct from certain competitions held in London or in other parts of the country. Among these, perhaps the most notable in the "Star" competition, again taking place annually in the Royal Albert Hall in London, usually for two events, the Amateur Championship and the Professional Championship.

It is obvious that for professional teachers of ballroom dancing, success in these competitions is of considerable importance, especially in the subsequent publicity which it permits, not only as the winner, but as an approved stylist in teaching. The amateur approaches the public tempted to turn professional; most couples who enter are quite content to revel in their hard-won success in their chosen pastime. It is the old contrast: that between those who make an art the means of livelihood, and those who follow it solely for amusement. *This difference must always be kept in mind by promoters of contests*, by the public who attend them as a spectacle of interest AND by the judges who have the onerous task of making decisions.

Blackpool has for nearly half a century been the scene of this slowly developing scene of dance competitions. Hence, the richly varied experience of all those concerned will be of value to those who are now about to commence upon the task of finding a national style in American ballroom dancing. There is a difference between the two countries, one, three hundred miles across, the other, three thousand miles from coast to coast. But it is no more impossible to settle upon standards of dance style then it is to decide upon matters of style in usage of the English language.

A formation dance competition at the Blackpool Dance Festival, Winter Gardens.

At Blackpool some 5000 to 7000 spectators watch each event, which is decided by a group drawn from a total roster of 17 or 18 experienced judges, men and women. Thus in June of last year, when the Festival was revived after a lapse of six years, these were the events:

1. North of England Amateur Championship.
2. North of England Professional Championship.
3. British Old Time Dance Championship.
4. British Amateur Championship.
5. British Professional Championship.

In No. 1, some 67 couples competed; in No. 2, there were 45 couples; in No. 3, 80; in No. 4, *no less than* 133 couples tried, while in the last, the high standard invited only 51.

In all these, except No. 3, the competitors must dance in all of the four standard ballroom dances of today, namely, waltz, foxtrot, tango and quickstep. For the old-time dances, the forms are the veleta, Royal Empress tango and the military two-step.

Additional to the usual two partners of the standard ballroom dance, there are competitions in formation dancing, done by picked teams trained for the event, consisting usually of four couples.

The Blackpool Festival has attracted, not only British dancers, but has brought Dutch and Danish couples to show their skill. It is hoped that the best American couples will enter, even if a special category has to be made to allow for current American style.

In March last year an interesting event drew 2000 spectators to the Empress Ballroom in Blackpool to witness an exhibition of old time dances, given by some 2000 members of the International Sequence (old time) Dance Circle. Crinolines and Edwardian style dresses were worn by the ladies and the dances were filmed for inclusion in a newsreel, to be shown throughout the country.

J. Arthur Rank Organization, Ltd.

Scene from the "Red Shoes" ballet in the film "Red Shoes", with choreography by Robert Helpmann, decor and costumes by Hein Heckroth and music composed by Brian Easdale. The ballet is danced by Moira Shearer as The Girl, Leonide Massine as The Shoemaker and Robert Helpmann as The Lover. The ballet is based upon the Hans Christian Andersen fairy tale of the same name.

MASSINE — IN ENGLAND AND AMERICA

by MARY CLARKE

WHEN THE Sadler's Wells Ballet first danced Massine's *Mam'zelle Angot*, at London's Covent Garden Opera House on November 26 last year, they scored one of their biggest successes. The press was ecstatic: the Times called it "a delicious frivolity" and the Manchester Guardian said "it will surely be a great success." Yet four years previously when the same ballet (then called *Mademoiselle Angot* and subtitled *Girouette)* had been created by Ballet Theatre at the Metropolitan, New York, the American press was decidedly lukewarm and audience reaction was so tepid that the ballet was soon withdrawn. When it was first announced that Massine would remount *Mam'zelle Angot* for the Wells, American dancers were reported to have expressed profound pity for anyone unfortunate enough to have to dance it—and yet in London it proved a resounding triumph. Americans may well ask **Why?**

The main reason was probably given by the young American choreographer who opined that Americans "didn't understand Massine ballets and were much more at ease in the type of work created by Balanchine." Certainly Balanchine has a far greater reputation in America than in England while the reverse is true of Massine. In the repertories of the major companies now appearing in the U. S., there is a remarkably small percentage of Massine ballets (although the choreographer was working in America all through the war years) and this must be attributed either to the fact that the American audience doesn't like the Massine type of ballet or else that American companies do not now do justice to Massine's choreography. Only a close student of the American dance world could answer that one, but perhaps a Londoner may be permitted to report some conclusions arrived at after watching both American and English companies interpret some Massine character ballets in Europe.

First, it must be admitted that neither English nor Americans approach Massine's choreography in the same manner as the Russians used to. They lack the complete unselfconsciousness and tremendous personality that seems to be the birthright of every Russian dancer and they now adopt Massine ballets into native repertories which often make little demand for the qualities required by a Massine ballet—particularly a Massine comedy ballet with a period setting.

The American dancer, judged here by Ballet Theatre and by the youngsters who appeared with Basil's Original Ballet Russe, seems to have a native independence which makes him more interested in being purely an American dancer on the stage than in assuming disguises of nationality and period such as Massine so often requires. He will sink his national assertiveness and twentieth century freedom when interested by the human problems of a Tudor ballet or when in sympathy with a modernist Russian choreographer like Lichine, but the different approach required by Massine and Fokine seems to leave him baffled. Whether this rests purely with the dancer or whether it is partly due to an inability on Massine's part to "talk the right language" to Americans, is debatable, but it has been canvassed before (usually with reference to Hollywood costume dramas) that the actual physical appearance of the average American is not so suited to the assumption of pre-nineteenth century European costume as is that of the average European. Naturally, there are exceptions; Ballet Theatre in *Romeo and Juliet* captured the very breath of fifteenth century Verona and many English dancers (though no French that I have seen) look absurd in an eighteenth century wig, but by and large the English dancer is happier in a costume that itself suggests period and character while the American prefers something cut on simple modern lines that display the beautiful intricacies of a Balanchine or the action and wit of a Robbins. (This, again, can probably be traced to the fact that the American has a stronger technique and likes to display it; the average English dancer has a good but not dazzling technique and an obsession for proving that he can act as well.)

Another reason why Sadler's Wells has taken happily to Massine's style is doubtless due to their having been previously

trained in Ninette de Valois' ballets which are often period evocations (such as *The Rake's Progress, The Gods Go A'begging, The Prospect Before Us*) and which are based on movement which at its worst is fidgety but at its best sets the whole stage alive with vigorous character dancing. Possibly because she has so often used a superb actor, Robert Helpmann, as the central figure in her ballet dramas, De Valois has emphasized the importance of acting in ballet and has demanded neat characterization from her dancers rather than strong dance ability, leaving the creation of pure dancing to her leading choreographer, Frederick Ashton—who is happiest in creating a ballet when he has the least amount of plot to worry about. The division, however, has tended to become rather too marked and Massine's first complaint in England was that there were no *true* character dancers here: they either acted or they danced, but not both.

The first Massine ballet produced for the Wells was *Le Tricorne*, presented in February 1946, with Massine himself as the Miller and Margot Fonteyn as the Miller's Wife. Everyone was amazed at the way Sadler's Wells shed their English reserve and threw themselves wholeheartedly into the ballet—with the result that *Tricorne* got a much better performance than it did, for instance, in the late thirties from the De Basil company. This was followed, later in February 1946, by *La Boutique Fantasque*, which was a much more qualified success. It became popular with the audience who had never seen it in its palmier days but the inability of the Wells to produce a Danilova robbed the Can-Can of climax and the whole thing didn't hold together very well.

Then, in November 1947, *Mam'zelle Angot*—a success that should permit the withdrawal of *Boutique* because the new ballet is the same mixture of choreography which is a gay fantasia on classical themes and music that is supremely danceable while the décor is again vintage Derain and the ballet is infinitely better danced.

Lecocq's music, reorchestrated by Gordon Jacob, may be unexciting to the musician, but its simplicity and tunefulness commend it to the balletgoer while the dancers thrive on its easy rhythms. The plot is complicated and inconsequential and while probably nobody really understands it, nobody minds in the least. The ballet has been reset by Derain and his décor and costumes have the charm and beauty of *Boutique* with the added advantage that there is so much more of them—three drop curtains, three sets and about a hundred costumes. Derain's wonderful feeling for colour on the stage is given full rein in the crowded scenes and probably no one knows so well how to design a costume that fulfills every requirement down to the great essential of being comfortable and practical to dance in. The ballet is basically the same as the Ballet Theatre version. Little Alexander Grant dances Massine's original role of The Barber with alternate gaiety and piteousness; Margot Fonteyn as Mam'zelle Angot turns from conquest to vituperation with a zest that recalls the Danilova of Beau Danube; Moira Shearer is elegantly lovely as the Aristocrat and Michael Somes dances all-out and to great effect in the Eglevsky role of the Caricaturist. The rest of the company never stop acting and dancing for a second and the ballet has a whirlwind gaiety and vitality that one would not previously have believed Sadler's Wells were capable of portraying.

The success of *Mam'zelle Angot* must be gratifying for Massine, although for him it is merely further exploitation of a combination of ingredients that in his hands rarely fails—but for Sadler's Wells it marks a real achievement and one hopes that their reward may be the remounting of many more Massine ballets to bolster their almost exclusively English repertory.

Leonide Massine and Moira Shearer dance "La Boutique Fantasque" a Massine ballet, in the film "Red Shoes". J. Arthur Rank Organization, Ltd.

George Karger

Igor Youskevitch as Albrecht sees the wraith of the dead Giselle (Alicia Alonso) at her grave. This scene from the 2nd act of "Giselle".

BALLET THEATRE AT METROPOLITAN OPERA HOUSE IN APRIL

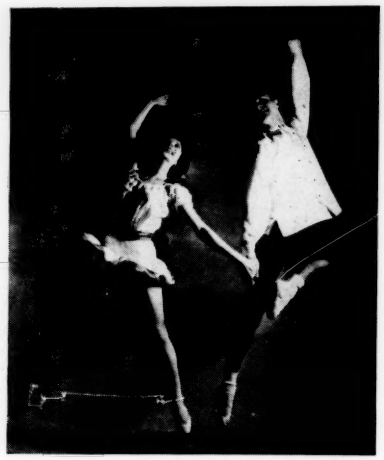
BALLET THEATRE WILL RETURN TO THE METROPOLITAN OPERA HOUSE on Sunday, April 4th, its first engagement there in several seasons. It will play a four week season and it offers two new ballets, in the repertoire.

Antony Tudor's first since his *Dim Lustre* in 1943, entitled *Shadow of the Wind*, based on Gustav Mahler's "Das Lied von der Erde" (Song of the Earth), will be presented, accompanied by voice. It runs a full sixty minutes, one of the longest ballets ever to

The death of Giselle in the first act of Ballet Theatre's "Giselle". Alicia Alonso as Giselle, Igor Youskevitch as Albrecht and the corps de ballet.

George Karger

The Bluebird variation from "Princess Aurora" danced by Alicia Alonso.
Alfredo Valente



Alfredo Valente

In Jerome Robbins' ballet divertisement, "Summer Day", Ruth Ann Koesun and John Kriza caper, cavort and carry on as a couple of children mimicking the by-play of ballet barre and center practice.

Sketches by Cecil Beaton of "Les Patineurs".

have been seen in America. Decors and costumes are by Jo Mielziner.

Agnes de Mille's new work, *Fall River Legend*, her first for any ballet company since she did *Tally-Ho* for Ballet Theatre several years ago, is the other new ballet. *Fall River Legend* is based on the story of Lizzie Borden and the axe murders, a case which never came to trial. This subject has been dramatized in recent years in a play called "9 Pine Street" with Lillian Gish playing the murderess.

The new deMille ballet utilizes an exciting score by Morton Gould which makes use of the hymns of Fall River in the period of the dear, dim Nineties; also costumes by Miles White and a set by Oliver Smith.

Withdrawn from the repertoire since 1943, *Billy the Kid*, a Eugene Loring opus, will be revived for the season at the Met. Other revivals are the Massine-Chagall-Tschaikowsky ballet, *Aleko*, Michael Fokine's *Petrouchka*, restaged and recasted, and *Six Waltzes*, formerly known as *Waltz Academy*, remounted by its choreographer, George Balanchine, retaining the score by Vittorio Rieti and costumes by Alvin Colt.

Lucia Chase and Oliver Smith are the directors of this company, which is headed by Igor Youskevitch, Nora Kaye, Hugh Laing, Alicia Alonso, John Kriza, Lucia Chase, Dimitri Romanoff and Muriel Bentley.

Antony Tudor continues as artistic administrator and Dimitri Romanoff as *regisseur generale*. The orchestra of 40 pieces will be conducted by Max Goberman, musical director and by Ben Steinberg.

The Prince (John Kriza) in Agnes de Milles "Tally-ho" is amused by The Innocent (Lucia Chase) who wanders into the indescribable maze of an 18th century Watteau forest and finds the pastoral games of the Lords and Ladies therein anything but pastoral. The same Prince (center) isn't getting much amusement out of a Lady, No Better Than She Should Be (Muriel Bentley). On the right, these same ladies are getting nowhere fast in trying to find some common ground for mutual understanding.

Alfredo Valente

MIDNIGHT BALLERINAS

by EILEEN O'CONNOR

chapter three

cabaregraphy of the ballet

This is the third in a series by Miss O'Connor written to acquaint young ballet dancers with the advantages of night club dancing as a profession. In this chapter she analyses the component parts of a dance composition in their relation to a dancer's success in this medium.

FIRST, let's take a look at the patrons the *MIDNIGHT BALLERINA* must entertain. The usual crowd is there for a good time; some eat, drink, dance and see a show, too. Some only drink, some only dance, some only come to see a show. So there is never the same attention focused on the performer, even when he or she is a big star name.

In order to gain the audience's attention a performer has to be able to make people stop what they are doing, turn around and look or listen—so the act must be "solid". Now, being "solid" doesn't necessarily mean good; it may mean only that one singer sings louder or another dancer goes faster, but whatever it is that catches the eyes and ears. This is important because whatever artistry is evidenced later will be lost if the entrance hasn't been fairly strong. The introduction, then, must be carefully planned; the music properly orchestrated to be effective and the first appearance should be no less than breath-taking.

THE CHOICE OF BALLET MOVEMENT

In the choice of ballet steps to be used for an opening, remember that small, subtle movements, no matter how technically correct, make little impression beyond the ringside tables. Remember that only a few of your audience can see your feet at all, so that complex patterns on the floor may be lost. Your audience faces you on two, sometimes three, sides and your dance must be arranged to face in three directions by turn.

Get set with your tempo and the orchestra's beat during your first sixteen bars so that you can continue smoothly. If your floor is small do not attempt large *sautées* and *jétes* which lose "face", if minimized. Try to arrange steps which fit a small space, which can be re-arranged on a larger scale if and when you get a larger stage.

Even the least ballet-minded in your audience will appreciate grace in a dancer; only a handful will recognize an *entrechat-six* or a *brise volée*. All audiences recognize a difficult balance if done with showmanship. They know a good *arabesque* if done with style, although they may not know the name or why they notice it. And indisputably, all audiences like *pirouettes* of every variety, the more, the faster, the showier, the harder, the better.

Audiences in night clubs are also susceptible to mood, but setting the mood must be done without the subtlety of concert or ballet stage setting. I hesitate to use the term blatant; perhaps you understand that the mood, a combination of lights, music and costume must be direct and definite and hit the eye and ear decisively. In four or five minutes of dancing, as much as any dancer can work with any satisfaction, the "mood" should change at least three times, necessarily involving change of tempo or lighting. No night club audience has the patience to sit through a work like *Giselle*. The mood set by this type of oeuvre definitely belongs to the stage.

Inasmuch as your face, arms and upper torso are more visible on a club floor than your legs, show off your upper half to the best advantage in composing the dance. Your floor pattern should avoid monotony. Most floors are rectangular, a few are round and corresponding patterns should be considered. Don't ever make the mistake of dancing entirely to one direction and working back and forth across the front. This creates a monotonous effect and completely ignores two-thirds of your audience.

Movements done close to the floor (modern dancers are more prone to this than ballet dancers, but the warning is necessary, nevertheless) are lost, and usually, rather than struggle to see what the dancer is doing way down there, the audience will laugh at her disappearance and return to the conversation at the table. The dancer must be careful, also, that she isn't performing behind a pillar. I know this sounds as though I were creating fantastic hazards but in reality, nearly every club floor has some obstacles that are in the line of vision of some part of the audience. It is wise to judge the distance in each new club at rehearsal and decide in which part of the floor you intend to do any step to be seen to greatest advantage.

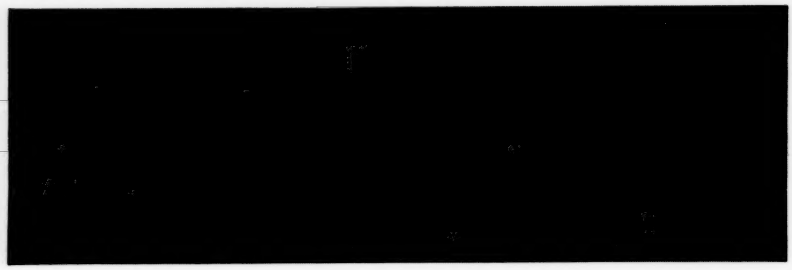
If you are doing turns, don't go too near the edge of the floor, no matter how sure-footed you think you are. Some irresponsible person, with more weak-mindedness than wit, may think it very funny to trip you. Even in quite simple movements, don't go too near the tables. I once had a costly experience when a "fan" whipped a scissors out of her handbag and snipped a piece out of my tulle costume. Another time a woman reached up to pull my hair, wondering if I was wearing a set of false curls, and yet another time, a waiter hit me on the head with a champagne bottle —so keep safely within the limits of your floor space.

Above all, remember you have only yourself, your personality and your technical ability to prove your worth. You cannot rely on a company of fifty, a symphony orchestra and the magic of a stage to perpetuate ballet in the night club. You are taking ballet with you and it is up to you to make something out of it. The notices you will get in Variety and Billboard, the newspapers and elsewhere, will depend entirely on your own willingness to please the night club customer, and your own ability.

Your attitude toward the place in which you work is very important. It stands out like a sore thumb. You must genuinely like your job or it will affect your work. If it pays you a good salary, makes it possible for you to do the many other things you want to do, you owe it some respect. This quality will show in your performance; it will make you conscious of what is good "show business" and what will "go over" with the audience; it will teach you what are those steps which you should stress and those which are ineffective for this particular medium. It will give you sensitivity to audience reaction and it will make you a more mature and less self-centered person, artistically.

In the classic stage ballet, it is considered bad taste on the part of an audience to break the sequence by applauding during a variation and it is considered a "cheap circus trick" on the part of a dancer to insert some applause-inspiring stretch of turns which may detract from the production as a whole. This need not bother you in the night club. Any applause-winning trick you can

continued on page 43



RUMBA- CUBAN STYLE

LIKE EVERYONE ELSE who has ever been beguiled and bewitched by Cuban rhythms, we find that the passage of time only makes stronger the charms of the *Boleros, Sons* and *Guarachas.* So when we heard that Ernesto Lecuona, whose name is a synonym for Cuban music, was in New York, working on a Lecuona-La Touche musical which is in the offing for sometime in the Fall, we thought how fine it would be if we could talk with the Maestro about Cuban music and dance. Lecuona was happy to talk shop—so that is the way we found ourselves with the Maestro in his pleasant suite in a mid-town hotel. As a matter of fact, that is the way we found ourselves with him three different times—because he is an utterly gracious man—quite content to help clear up the welter of confusion and misconception which has surrounded Cuban rhythms since their introduction to this country some fifteen years ago. Actually, Lecuona played his own *Siboney* at the Roxy in New York in 1926. During our visits there was always a medley of delightful people about—Cuban consuls, and dancers, singers, musicians—all willing to lend a voice and an opinion.

Lecuona is charming with a soft Latin charm—he's the elect of the gods because he enjoys a fabulous prestige in his own time. After thirty years of fame he is still a young man. Along with all other Cubans he is still more than faintly grieved because Americans endowed all the subtle, fascinating Cuban rhythms with the term *Rumba*—a term which has a tinge of odium to the native—carrying with it primitive, even barbaric connotations. We apologized on behalf of all Americans, and sadly assured him that it is just too late now—all the lovely *Danzons, Boleros, Sons, Guajiras,* are destined to be forever *Rumba* in this country.

The Maestro's usually pensive black velvet eyes were full of pleasure when we told him that dancers here were more and more exploring the infinite possibilities of *Rumba* music—that for instance in our Professional Ballroom Championships the dancers had used a variety of rhythmic accents in a style which was conservative yet thrilling. We said we thought that the grotesqueries perpetrated in the name of Rumba, which had pierced all cultivated Cubans to the heart, were gradually being pushed into the background, as dancers became aware of the real satisfactions to be experienced in dancing the *Rumba* with its essential subtle flavor.

That this was not mere wishful thinking on our part was borne out by Johnnie Commacho, native Cuban, a friend of the Maestro's, who works in music publishing and who is himself the author of the Spanish lyrics of such *Rumbas* as *Oye Negra, Walter Winchell Rumba* and the *Miami Beach Rumba.* He says, with the authority of publishing figures behind him, that public taste is veering from fast *Rumba* music to the slower, more langourous and romantic kind, typical of the music which always has been the vogue for social dancing in Cuba. We had often heard the expression "dancing on a dime" to describe Cuban style. Mr. Commacho used the term "*bailando en un solo ladrillo*" which is translated "dancing on one tile". Each tile, of which many Cuban dance floors are made, is about 10″ by 10″, somewhat bigger than a dime perhaps, but still offering not too much space for any large size capers.

With the swing of the pendulum here toward slower tempos and more restrained dancing, Ernesto Lecuona's comments on Cuban rhythms and tempos are timely. The Maestro states definitely that Cuban rhythms are written in 2/4 time, with the rhythmic accent Slow, Quick, Quick. It is because of the original popularity in this country of the faster tempos, which superficially seem to suggest a rhythm of Quick, Quick, Slow, that the basic count in the measure has come to be thought of as Quick, Quick, Slow. Also, it is a point of interest that American musicians, when first beginning to play Cuban rhythms, generally tend to accent the Quick, Quick, Slow rhythm, and have to be coached by their Cuban colleagues to give the Slow accent to the first beat of the measure.

Despite the prevalent practice of counting the *Rumba* as Quick, Quick, Slow, there are two evidences of our acknowledgment of the rightness of the Slow, Quick, Quick count. The first is that several of the ranking teachers in this country have found it expedient to adopt a count of 1, 2, 3, 4 for the basic box step, and to start the Quick, Quick on Count 3, that is, Side Close on 3, 4, thus placing the rest on counts 1, 2.

The second evidence arises in observing those devotees who have consistently danced the Cuban rhythms. These dancers automatically pick up the rhythm on the Slow, Quick, Quick basis. This interpretation of the music was followed by almost all of the competitors in the Professional Championships. This basic Slow, Quick, Quick accent has the effect of producing the seemingly paradoxical sharp yet langourous style which typifies the best in *Rumba* dancing.

The three patterns of the box step are an introduction to the varying rhythmic interpretations of Cuban style. With these as a base, you can acquire a rewarding awareness of the subtleties of Cuban rhythms. Visualize the hauteur of the Spanish aristocrat, combined with the earthiness of the peasant. Remember the quiet upper body, the very short steps and the three alternate shiftings of body weight initiated in the hips. In the faster tempos exactness of foot patterns tends to be minimized.

ABBREVIATIONS

Left Foot .... Heel Black L
Right Foot .....R
Left (Direction) .....Lt
Right (Direction) .....Rt
Quick .....Q
Slow .....S
Forward .....Fwd
Backward .....Bwd
Sideward .....Swd
Count .....Ct
AND (Count) .....&

RHYTHMIC ACCENT...SLOW, QUICK, QUICK—CT 1, 2 & ... Hold Ct 1 for its full time.

For facility and style each of these three figures can and should be practiced separately. They can be done either in the straight pattern or turning slightly to the Lt. To change from one figure to the other move Swd instead of Fwd from steps 6, 8 or 14. Do not change the S Q Q rhythm. In this way, although the box pattern is not changed, the rest or slow step comes at three different foot positions.

FIGURE I

Step	*Ct*
1....L....S....Fwd	1
2....R....Q....Swd	2
3....L....Q....Closes to R	&
4....R....S....Bwd	1
5....L....Q....Swd	2
6....R....Q....Closes to L	&

Repeat as desired

To change to FIGURE II, without altering your S Q Q rhythm, move Swd instead of Fwd to step 7, as indicated.

FIGURE II

7....L....S....Swd	1
8....R....Q....Closes to L	2
9....L....Q....Fwd	&
10....R....S....Swd	1
11....L....Q....Closes to R	2
12....R....Q....Bwd	&

Repeat as desired

To change to FIGURE III, without altering your S Q Q rhythm, move Swd instead of Fwd to step 13, as indicated.

Preliminary to FIGURE III

Step	*Ct*
7....L....S....Swd	1
8....R....Q....Closes to L	2

FIGURE III

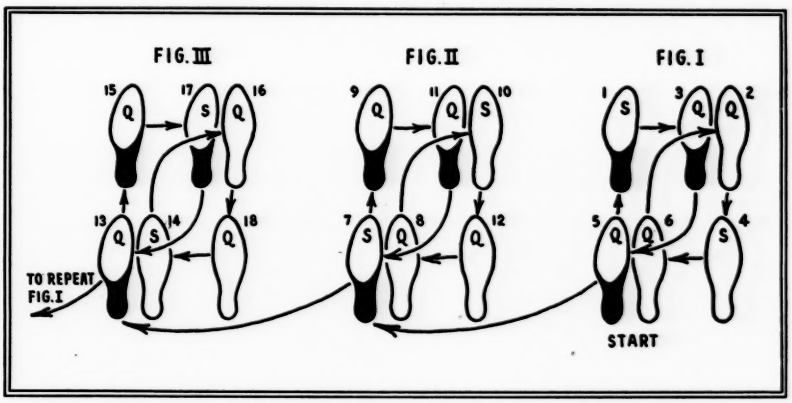
13....L....Q....Swd	&
14....R....S....Closes to L	1
15....L....Q....Fwd	2
16....R....Q....Swd	&
17....L....S....Closes to R	1
18....R....Q....Bwd	2

To repeat, follow through as in steps 13, 14 and go Fwd with step 15.

To change to FIGURE I, from closed position as in steps 13, 14, move Swd into the step 5, 6 position (Q Q) of FIGURE I.

Rudolf Haderer

Ballroom Editors ALBERT and JOSEPHINE BUTLER photographed with composer ERNESTO LECUONA at his New York apartment during recent visit. Mr. Lecuona at piano. Oscar Kosarin, band leader, Josephine Butler and Albert Butler bring up the rear.



COSTUME DESIGN REVIEW

a monthly service to dance groups and teachers— problems of costume design, and technical advice on production, sets and lighting discussed and answered

by Theatre Design Editors

ALFRED STERN

and

MORTON HAACK

BASIC COSTUMING FOR THE MALE DANCER

IN THE JANUARY issue, we discussed basic costuming for the female dancer. This article showed how a variety of period costumes can be made from a basic foundation garment.

We have received several requests for a similar piece regarding costumes for the male dancer. The problems are the same. Dance groups and schools in larger communities are unable to rent suitable costumes for their dance events and those in smaller communities are completely dependent on limited materials and native ingenuity.

Your questions regarding design problems will be answered in forthcoming issues of DANCE. This is your card of entree. Write Theatre Design Editors Stern and Haack in care of DANCE for immediate attention.

Thus we recommend just as we did in regard to the female costumes that dancers, dance groups or schools, purchase a basic foundation garment consisting of a "T" shirt and wool jersey tights. It might be well to dye these a neutral grey or tan, so that they can be used more than once without this essential economy attracting too much attention.

Although an infinite number of period costumes can be constructed from this basic costume, we have confined ourselves to the three periods covered in the article devoted to the basic costuming of the female dancer.

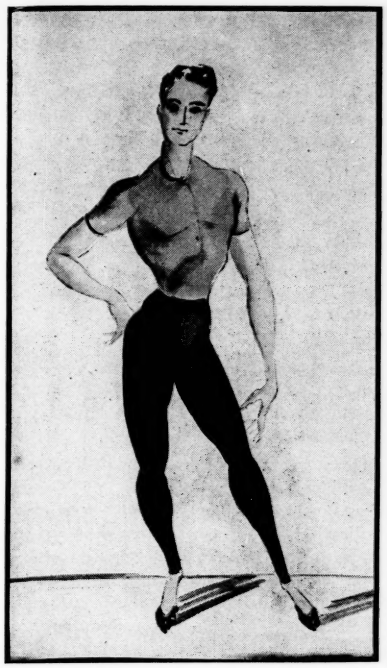
For the classic Grecian dancer, a cuirass and skirt tabs are added. These should be constructed of material which has some body and it is suggested that they be shaded and decorated with appropriate classic Grecian motifs executed in metal paper. The use of brass brads and nailheads around the waist would also help. A draped cape in sateen or monks cloth is caught at the shoulder by a metal ornament and the sleeves are treated with cloth tabs appropriately decorated. The cuirass is worn over a pleated skirt, the legs are bare and sandals are worn with ribbon bindings to suggest the Grecian sandal.

For a dancer of the Middle Ages, we add a tunic of a striped material over the basic costume. Awning material would do very well for this. The tunic is open down the sides and trimmed along the sides both front and back with an ornamental border which should have some thickness, perhaps sateen stuffed with cotton wadding. The collar is similar in its treatment and all borders should be ornamented with wooden beads or imitation pearls. This striped tunic is belted at the waist and an ornamental money pouch is added. Full length sleeves perhaps made out of old stockings should be added to the basic "T" shirt and the cuffs are trimmed with an ornamental border and beads or pearls. The head piece is made of draped sections of both the striped material and the material used for the ornamental borders to which are added scalloped leaves as well as the pearls or beading. It is suggested that one leg of the tights be dyed a different color than the other and that the rich colors of illuminated medieval manuscripts be used as a source of inspiration for both color and ornamental detail.

For an early 19th Century Empire dandy or Regency rake, a double breasted high-waisted jacket (perhaps from a girl's suit) is worn over the basic costume. A high empire collar of felt or duvetine with a buckram lining to give it stiffness is added as are lapels of a color contrasting with the jacket itself. A jabot and cuffs of shirred organdy or imitation lace, a false vest of striped material extends from the bottom of the jacket and an ornamental watch fob is added. The hat is of the Napoleanic cocked hat variety and it might well be executed in buckram covered in sateen. A rosette is added for ornamentation.

No minute suggestions are made regarding ornamental detail as such accessories are dependent on both budget and the resourcefulness of the dancer and the facilities of the particular community. Color is of course determined by the general mood of the dance presentation and it is also well to refer to prints and paintings of the particular period in question for an authentic point of departure. In all cases however, one should not think in terms of color for the individual costume but rather a successful harmonious (or contrasting) color arrangement for the dancers in relation to each other, for how they appear collectively is of equal, if not of more importance than the effect of the individual costume.

While the suggestions herein contained are elementary in their approach we have endeavored to show what can be done by elaborating on a simple basic garment. Talent and research applied to the design problems of individual presentations will, utilizing the basic methods herein described, afford a satisfactory solution for the costuming of the male dancer in almost any type of presentation contemplated by dancing schools, groups or individuals.



Wool jersey tights and "T" shirt comprise a basic costume.

A Grecian dancer developed from the basic costume.

A tunic and headpiece transform the basic garment into a costume for a court dancer of the Renaissance.

The addition of a cocked hat and double-breasted jacket together with appropriate details results in an early 19th century costume.

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by A. E. TWYSDEN

Chapter Seven

THE DEVELOPMENT OF BALLET—1740-1800

THE COMPOSER, Jean Phillipe Rameau, was the first to arrange his entrees as part of the story of the ballet in which they occurred. He wrote opera in Paris for twenty-five years and one of his operas, "Castor and Pollux," is still in the repertoire of the Paris Opera. The costumes worn today are similar to those of the period of the original, i.e. tonnelets, helmets, plumes and all.

At this time there was little difference between opera and ballet. In opera the story was told in songs and interrupted by dances. In ballet the danced scenes were joined by spoken or sung interludes which made the story clear, the dancing being more remarkable for technical brilliancy than for expression. It was this type of ballet which Noverre set himself to reform.

A swing to the lines of Greek costume was evidenced in the ballet costumes of the turn of the century around 1800, as shown in this costume of Mlle. Clotilde in the ballet "Retour de Zephir".

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Jean Georges Noverre started his career as a pupil of the great Dupré in 1740. He seems to have become acquainted with Marie Salle after her retirement from the stage and to have been impressed by her ideas of costume reform and by her experiments in the staging of ballet. He was also interested by the Duchesse Du Maine's wordless production of "Les Horaces" at the beginning of the century.

Leaving Paris in 1755, Noverre went to London where he produced his own ballets at Drury Lane Theatre. Here he met and came under the influence of the actor David Garrick who had seen and admired Salle's ballets at Covent Garden many years before. From London Noverre went to Lyons as Maitre de Ballet and there published his famous book "Lettres sur la Danse et sur les Ballets". In this book Noverre described in detail his ideas as to what ballet ought to be. He insisted that dancing could and should be able to tell a story and express the necessary emotions without the aid of sung or spoken words. Noverre's ideas and theories as expressed in this book were so much in advance of his time that they are still as essential to the education of the present day dancer and choreographer as they were to those of his own time.

But Noverre in practice fell short of carrying out his own theories. Given the opportunity by the Prince of Wurtemburg to produce his ballets in Stuttgart, regardless of expense, Noverre revealed his "ballet d'action" or drama—ballet-pantomime. The story and its development as shown in wordless, mimed scenes was the most important thing to Noverre during the early part of his career, and actual dancing took only a secondary place.

Wigs and masks were, of course, discarded in Stuttgart, but their general suppression came about by accident. Gaetano Vestris being unable to dance one night at the Paris Opera, Maximilien Gardel was asked to re-

collection George Chaffee

A pas de trois at the Paris Opera in 1776 danced by Mlles. Guimard and Peslin and M. Dauberval. Costumes are typical of the period.

place him. Gardel said he would dance, but only if he were permitted to do so without wig or mask. This being allowed, the result was so pleasing to the public that when Vestris returned, plus wig and mask, the audience forced him to discard them. The Corps de Ballet, however, continued to wear them for some time.

In his later years Noverre came to realize that pantomime in a ballet is not nearly so essential or as interesting to the public as dancing. However, once introduced, pantomime remained and the mimed episodes which may still be seen in such ballets as *Giselle* or *Raymonda* owe their origin to the reforms of Noverre.

But it was not so easy to persuade dancers to mime instead of dance, and the dearest wish of Noverre was lost to him through the dislike of a dancer.

Madeline Guimard, born in 1743, was trained in Paris, though not at the Opera, where she first appeared in 1762 and was at once hailed as a star. She was the greatest dancer seen there since Camargo. In appearance she was small, and so thin that she was nicknamed *Le Squellette des Graces* (The Skeleton of the Graces). While in a *pas de trois* which she danced with Dauberval and Vestris she was described as "a bone between two dogs"!

Guimard was at first a strictly classical dancer but she herself preferred demi-charactere roles and finally refused to dance anything else. It was she who headed the opposition to Marie Antoinette's appointment of Noverre as Maitre de Ballet at the Opera. So strong were the intrigues that after five years of continuous struggle Noverre beat a retreat from the position which he had coveted all his life.

Guimard continued as the idol of the Parisiennes for many years. It appears that at 40 she looked like 15 on the stage and the story goes that she kept in her dressing room her own portrait, painted in her youth, and made herself up to look like the picture. When too old to appear on the stage Guimard and her husband gave private performances behind a curtain which was hung so as to hide the upper part of their bodies, and Guimard's dancing was still marvelous.

Noverre had many pupils and admirers, some of whom had newer ideas than their master. Angiolini, who went from Vienna to Russia, was the first to produce a national ballet to music adapted from Russian popular songs. Dauberval produced, both in Paris and Bordeau, ballets based on the lives of village people ("La Fille Mal Garde" for example) instead of the Greek and Roman stories which Noverre still used. In Italy, Salvatore Vigano produced what we should now call Symphonic Ballet, using the music of Beethoven and Haydn, and in these ballets there was much carefully arranged movement, but little actual dancing.

In 1891 came the French Revolution which cut Paris off from the rest of the world. Ballets on Roman stories were still produced, with a few on propaganda for good measure, but costume was completely changed. Long transparent tunics, supposedly Greek or Roman, became the fashion on stage and off, and this led to the use—on stage at any rate—of tights, said to have been invented at this time by M. Maillot, hosier to the opera. Tights are still called "Maillot" in French. Heel-less sandals tied with crossed ribbons in a fashion presumed to be Grecian replaced the brocaded shoes, and the elaborate silken costumes were gone forever.

To be continued

Engraving of Mssrs. Foignet and Hoguet in original production of Dauberval's "La Fille Mal Gardee" which was performed at the Theatre Porte St. Martin in Paris, circa 1800.

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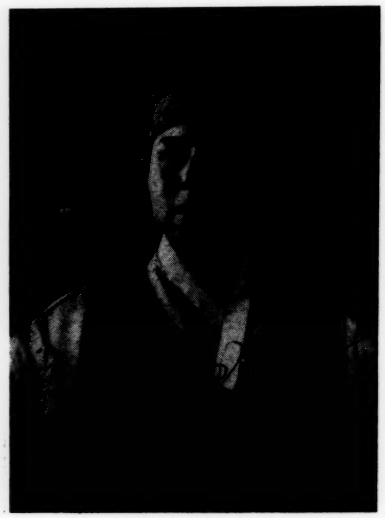
KOREAN DANCE AND DANCERS

by LARRY DABROW
in collaboration with
MARIAN LOCKS

UNKNOWN TO MANY Americans is the interesting history and mores of Korea, the little country now in the throes of a rebirth of independence after nearly forty years of Japanese domination. (Korea was "annexed" by Japan in 1910). The problem of total freedom for Korea is in the current news. Soviet Russia occupies the industrial north and in the agricultural south, the American military government wrests with another grave economic and political problem. The solution for Korean independence is truly a job for diplomats. But the people of Korea, in spite of the political and economic difficulties which beset them, are grateful indeed to have the freedom to express their culture. The Japanese authorities, long resentful of the older culture of Korea, used cruel measures to suppress expression of Korean folk art.

This ancient land is known to us variously through the years as "Chosen", "The Hermit Nation", "The Land of Morning Calm", and popularly as Korea. In legend, the history of Korea dates back four thousand years ranking with the earliest extant civilizations.

Mr. Cho Taik Won, celebrated Korean dancer, in the ceremonial attire of a Korean sacred dance.



Although many of her cultural patterns were influenced by Indian Buddhism and Chinese Confucianism, Korea has developed unique and individual artistic expression. The Buddhist Temple was the seat of culture in the Far East much as the Church in Europe fostered education in the West. Buddhist missionaries were sent to Japan by a Korean King in the 6th century to civilize the "little island people". These oriental philosophies are inherently idealist and ethical and the resultant influences are family loyalties and moralities of an extraordinarily ethical nature.

Modern Korea is predominantly Christian, although among the peasants there still exists considerable primitive animism, much as in more rural American spots, ancient superstition still prevails. During recent decades the younger Korean generation has introduced a note of realism into these art forms. The combination of western influences combined with ancient eastern produces an interesting product.

Commonly, the Korean is either identified with the Chinese or with the Japanese. This is indeed erroneous, since even in physiognomy there are pronounced differences. They are less Mongoloid in type than either of their neighbours. Their skin coloring is lighter and they are much taller than the Japanese. The language, although comparable to the Chinese, as English is to the Latin, is considered by philologists to have a similarity to the Dravidian dialects of Southern India.

A compensatory feature of having been a G.I. in the liberating and occupational forces in Korea was my opportunity to meet and know the artists of that exotic and beautiful country, particularly as a renaissance is now in progress.

Among these people, I met an interpretive dancer, Mr. Cho Taik Won, who speaks eloquently through his choreography, of a free Korea taking its place among the nations and

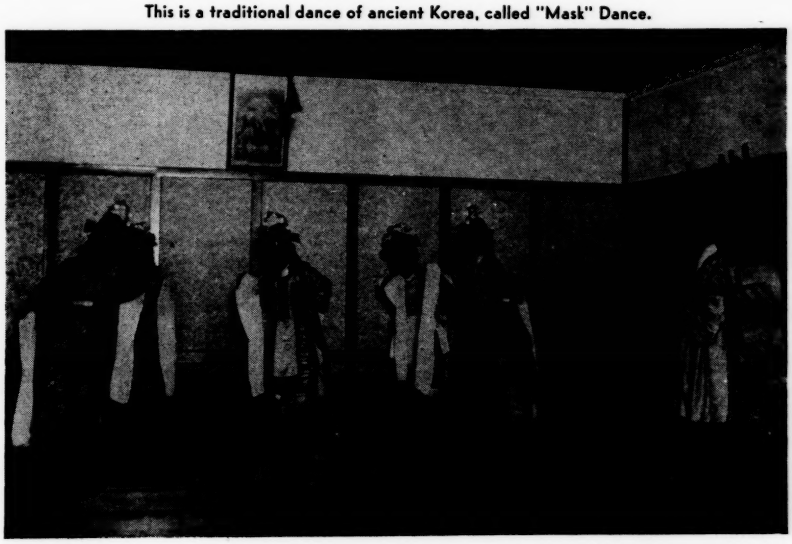
Mime-ballet, based on legend of a 16th century Korean admiral and the first "iron-clad".

cultures of the world once again.

Mr. Won tells how he learned as a child to mimic the professional entertainers in his father's court. (In the Orient, dancing was considered immoral and not suited to the upper classes). But, young Cho Taik Won persisted although ostracized by his family and friends. He studied variously, including with Russian refugees who were driven into Korea during the Japanese-Russian War in 1904. He thus acquired techniques of the Ballet. Later he studied in Japan with Ishii Pac. Today he is recognized as one of Korea's foremost dancers, combining the old world with the new in his interpretation of his country's culture, past and present. In 1938, Ferdinand Diveaux, Parisian dance critic, paid tribute to his talent.

Miss Cho, Yong Ja has an interesting background too. Her ambitions were originally for the opera but circumstances and an interest in the dance changed her course and took her also to Japan. (The Japanese prohibited any cultural facilities in Korea in their desire to subjugate this proud people.) Miss Cho, Yong Ja at present conducts a school of dance in both classic Ballet and traditional Korean folk dancing. Hitherto even the folk dances were prevented expression by the Japanese authorities. The nature of the folk dance is extremely nationalistic and emotional. Miss Cho studied with Ishi Baku,

This is a traditional dance of ancient Korea, called "Mask" Dance.



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one of Japan's most renowned dancers, where she learned only German and Japanese techniques. Her major interest now is the long awaited opportunity to study international ballet patterns and to tour the United States to study our dance.

Miss Chang Chu Wha is without question an exquisite beauty. Her photographs speak far better for her beauty than I can. Once again I heard the tale of how her desire to dance and particularly to express her native heritage through her dance was prohibited. She too studied in a Tokyo school although she did have an opportunity to study with Chai Soon Hie, a Korean dancer. Miss Wha has toured China and Manchuria. She created her own choreography and paid a most poignant tribute to our American liberating forces in her dance interpretation of the play called "Chun Hyang Chun" which means The Life of Chun Hyang. Chun Hyang is symbolic of heroism and was a maiden who lived in the early 15th century during the Rhee Dynasty and is revered because of her courage and resistance to the cruel tyranny of a dictator.

Versatile Korean dancer Miss Chang Chu Hwa in Korean folk dance.

The "Mask Dance", illustrated herein, is a dance drama which began as a religious expression of the Buddhist priests. The masks are a foot or more in length and therefore the movements are restrained and slow. The dancing is accompanied by a fife, waist drum and cymbal. This dance is now considered as classical Japanese although actually it is Korean in origin.

continued from page 33

perform is your right, the more the merrier. Applause is next in the order of importance to salary as compensation for your night club appearance.

Such *tours de force*, whether they may be fouéttes, rénverses, backbend-headkicks or whatever you have in your books, should be interspersed so that you get applause, if possible, at least once during the middle of the dance, and so that you built up to a strong finish. This is important, and if your dances aren't getting the response you desire, revamp your choreography until it does. Don't be afraid to try new ideas.

Don't attempt anything that is too difficult for you; there are always unexpected hazards which make even the most secure steps seem harder, so don't risk falling or making a mess of a whole dance in your anxiety to do variations, too complicated for your technical ability. Much better a simple dance done with charm and happily than a difficult one done badly. Remember your face is on display; your expression should be as persuasive as your footwork, more so certainly than on the stage. If an accident occurs, because even the best dancers take a spill sooner or later, make light of it. Get up and continue immediately; the chances are that only a fraction of your audience will have noticed it and they will have more respect for you if you rise above your accident. If you have an "off-night" and do not feel up to the difficulties of your usual performance, walk through the steps as gracefully and graciously as you can; don't ever do the things that you might do badly. Your audience remembers you only in the one performance it sees; they do not come back night after night as they do in the ballet, so they are not judging your technique as severely as your personality.

I cannot arrange a complete dance for you in this article; to do that I would have to see you, but on the above advice, together with the hints I have offered you in my last article on music and choice of style, you should certainly be in a position to decide for yourself the variations and style which best suit your talent. If you have any further questions do not hesitate to write me. I will do all I can to help you with your particular problems.

Next month will close this series and my last article will be designed to help you in the "business" end of the night club field. There is a lot to be covered in little space, but every word of it is intended to make it easier for you who may soon go into the cabaret arena to spread the good name of ballet.

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THE HULA

continued from page 26

ually employs a blockprinted garment to simulate the old costumes.

Hula has many aspects, some of which would astonish the casual observer of a night-club hula performance, where hula is primarily entertainment. But hula entertainment has many worthwhile uses, such as the jaunts of the delightful and well-trained Emma Kahelelani Bishop dancers to hospitals to bring happiness to the physically or mentally sick, or to an early morning ship arrival where service men and their families are treated to a real Hawaiian welcome by these dancers, their musicians and by Mrs. Bishop herself, who does the chanting and singing.

There are many well-trained hula troupes

Fritz Henle

Iolani Luahine, considered by many to be the foremost Hula dancer of the present day, or "high priestess" of her art, performs an ancient hula.

to be seen at Hawaii's hotels, restaurants and at public luaus, or feasts, but it is at the private luaus that hula proves itself a real folk-expression. From two-year-olds on up, with no limit on age, the boys and girls, parents and grandparents contribute their own songs and hula for the enjoyment of all. It is the older folks who generally steal the show with their beautiful performances.

Hula is fast becoming a respected, contributing part of the curricula in schools, playgrounds and in organizations such as the scouts and the "Y's." It has long been recognized by educational leaders that the hula, poetry, history and music of the Hawaiian people contribute to the development of grace, beauty of movement and freedom of expression. Hula as a play form has been recognized by recreational leaders and medical men as a means of decreasing nervous tensions, relieving fatigue and of helping to build sound personalities. In Brooklyn high schools, the seated hula is being taught to crippled and cardiac pupils, thus bringing them through personal performance and participation in group-dancing a happiness otherwise denied them because of physical limitations.

The past year has brought an encouraging growth of still another aspect of hula, i.e., hula as an art form. Contributing in no small measure to the understanding of the ancient Hawaiian dance has been the work of Iolani Luahine and Mary Pukui. Refuting the oft-repeated fallacy that "people don' like old stuff," Miss Luahine's performances have been received with enthusiasm, and have drawn over-capacity crowds to the Honolulu Academy of Arts and other places where she has performed.

Among the present day chanters who are contributing much to keeping alive interest in the classical hula are Katherine Kanahele, Pua, Joseph Illalaole, Mrs. Helen Desha, Mrs. Helen Beamer, of Hilo, Mrs. Katherine Nakaula and George Mossman. The death, on Kamehameha Day of this year, of Malia Kau, meant the loss of one of Hawaii's most gifted chanters of the old school.

Some beginnings have been made at integrating hula with dramatic forms. Usually, at uniki, or graduation exercises, the dancers are presented in solos, duets, and group numbers. However, at her uniki this year, Mrs. Kahelelani Bishop introduced the use of a Hawaiian legend narrated in English, with dances incidental to the action of the story. Earlier in the year the Sisters at St. Joseph's school in Hilo produced Paul Bliss' operetta, the Hilo Ghost, and used several types of hula to supplement the plot. In June, 1947, a historical pageant was presented at the University of Hawaii under the auspices of the Kamehameha Alumni Association. This pageant depicted in pantomime the origin and history of the Hawaiian Islands while an off-stage narrator told the story. Here, too, chants and hula were used to aid in telling the story.

The background of the Hawaiian Islands and their people are a source of rich material for the creative impulse, and the present trend of using this material in artistic production combining the beauty and drama of Hawaiian legends, poetry and dance is an encouraging one. Another hopeful development is the interest shown in these phases of Hawaiian culture during the pageantry of the first Aloha Week in October, 1947. Emphasis was on the authentic forms of ancient dances and the combining of these dances with other forms of the creative arts inherited from ancient days.

"LOOK, MA ....."

continued from page 21

have lived through all of this, also there is present ever-so-little distortion, details a little larger or lesser than life, which ring not quite true. But we all recognize the lad who has to be a choreographer or bust, the gal who has to buy the company to get to dance in it, the Russian prima ballerina with the Swan lake mannerisms and the beeg eyes for pooblicity, the impresario with the mixed accent, whose function is never quite clear to anybody in the company, except he's *gotcha* under contract.

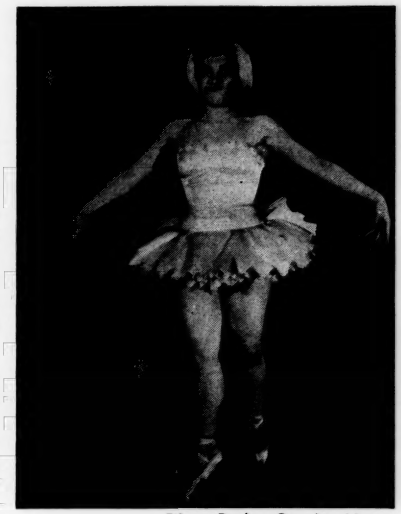
Mr. Robbins has for some time evidenced a marked inclination for farce. Witness his recent Mack Sennet ballet in "High Button Shoes" and now, his "Mademoiselle Marie" ballet in "Look, Ma". As far as we're concerned, he can't make us mad that way. His talent for translating contemporary mores into stimulating theatre is his special quality, a quality more important than the role he plays as purely choreographer. Because his choreographic designs are conventional enough. His two lesser ballets for "Look, Ma" are interesting chiefly because a layman's audience can get some idea of the talents that most ballet dancers have for performance of jazz and national dances, talents which don't get much chance for play in the Russian companies. And in these works, the principals and corps de ballet of "Look, Ma", acquit themselves with distinction.

A Pullman car full of sleep-walking ballet dancers, the girls supported by the boys, and all of them making weirdly sudden exits and entrances is the subject of a second act ballet

Eileen Darby, Graphic House

Virginia Gorski and Don Liberto as a romantic juvenile pair dance a pas de deux in "Look, Ma, I'm Dancin'!"

by Robbins. The effect is grotesque, comic and beautiful, all at once. Not quite dance, and not quite mime, the choreographer creates a design with the sleep-walking bodies



Eileen Darby, Graphic House

The attitude of this Swan toward Swan Lake is unmistakeably etched on Lily Malloy's (Nancy Walker) face.

which is one of the most original and stimulating designs for stage to come along in some years, whether on the musical comedy stage, or in the ballet itself. Here is a dream ballet to end all dream ballets.

We don't quite understand about Janet Reed, a dancer whose work has always lighted up the stage with shy charm and graceful humor. Maybe she should be seen and never, never heard. This cannot be said for Harold Lang, who is probably the most ingratiating male personality in the ballet world, unless you gotta have them romantic. He's not, but dynamic, wistful, teasing, aggressively juvenile by turns, that he is. The Swan Lake pas de deux danced by Miss Reed and Mr. Lang in rehearsal was by contrast with the style of dance in "Look, Ma" as powerful an argument for the supremacy of the classic ballet as anything ever concocted. And it was concocted by Mr. Robbins, himself, no slouch at tipping the cap to Marius Petipa.

As the prima ballerina who stands ready to "bring beauty into the lives of the people" in Des Moines, Iowa and other spots, Katherine Sergava is wonderful, what there is of her. Why this excellent performer has to be doled out in such small bits is a mystery we haven't got the time to solve. Other first rate dancers who made the proceedings more beautiful by their performances were Virginia Gorski, Tommy Rall and Don Liberto. Trude Rittman's score for the "Mademoiselle Marie" ballet like the choreography itself, is facile and hilarious. Altogether, mom's got little cause for complaint in "Look, Ma, I'm Dancin'!"

H. D.

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THE SEASON IN REVIEW (HERING)

continued from page 13

terms. Everything comes alive—Miss Graham as the mental wayfarer, Mark Ryder as the big black Fear Object, the tenuous Noguchi setting, and the exciting Gian-Carlo Menotti score.

This is surely one of the best musical scores that Miss Graham has ever worked with. It is at once rich textured and relentlessly percussive. It builds with an underlying heart beat that keeps right on through the opulent, string-tone finale after the demon has been defeated. The score is imaginatively sensitive to the dancer's needs and yet pursues a life of its own. The result is an interplay of movement and music that permits each to add flesh to the other's bones.

The William Schuman score for "Night Journey" also has vigor and warmth, and is certainly far more amenable to dance than Carlos Chavez's dry, spotty music for "Dark Meadow", where Miss Graham often bears the burden of generating the energy for the music.

One of the strangest sensations for us during the current Graham Season was seeing other dancers take over Miss Graham's roles, which happened on two occasions. Pearl Lang danced the Mary Figure in "El Penitente" and Ethel Winter was given the solo, "Salem Shore." It gave one an unusual opportunity to view the movements objectively and see how well they suggest the character when divested of Miss Graham's very personal quality. The conclusion is, as one would expect, that they are good movements in themselves, but far simpler than they appear when Miss Graham does them.

The Mary Figure is not too fortunate a role for Miss Lang. It seems to fall outside her particular lyrical style. She was far more interesting as one of the doom-eager sisters in "Deaths and Entrances."

Ethel Winter was an ideal choice for "Salem Shore". For it is the lyric of a young girl waiting for her beloved at sea. She brought to it the very essence of youth and beguiling tenderness. But the role is not yet completely her own. She tried so sincerely to invest it with her own refreshing personal quality and avoid the insistent memory of Miss Graham in the part, that her dancing was a bit breathless. She did not make sufficient contrast between movement and repose. But these are small points that should disappear with further performance and with a more resonant reader than Stuart Hodes.

It's too bad that John Butler in the parts he has inherited from Merce Cunningham has not striven for more individuality. As the Poetic Beloved in "Deaths and Entrances", Pegasus in "Punch and the Judy" and the Revivalist in "Appalachian Spring" he tried to emulate his predecessor's casual, airy grace, which is in reality steely-tense. The result was an amorphous quality with no spatial awareness, no sense of direction, and no real comprehension of his own importance in the dramatic framework. In "Deaths and Entrances" he offered little competition to Erick Hawkins's cigar-store Indian portrayal of the Dark Beloved.

Mr. Hawkins's style is so fettered by mannerism that it loses its dance quality. He is a sincere artist with a fine, strong technique and a sturdy, attractive body. But in his effort to break away from the not-to-be-scorned turned out positions of ballet, he has acquired an awkward pigeon-toed stance that gives his preparations and conclusions a dull-thuddy quality. In his own compositions his conception of dance is chunky and staccato with little attention to line and cadence. It's as though he performed a movement and then stopped to think back over it before embarking on the next one.

Mark Ryder invested his role of the Seer in "Night Journey" with an almost monumental beauty, and he brought sustained physical power to the long passages of slow, legato movement in "Errand into the Maze". But he is self-conscious in his comic roles in "Every Soul is a Circus" and "Letter to the World".

Miss Graham's feminine group is one of the most accomplished and certainly the most sensitive and responsive she has ever assembled. There is not one weak link. They understand her needs and execute them swiftly and surely with amazing awareness of one another.

The men, Dale Schnert, Stuart Hodes, and Robert Cohan are adequate. But Angela Kennedy as the One Who Speaks in "Letter to the World" is an unfortunate choice, for she brings to Emily Dickinson's emotion-charged words the same prissiness that makes her interpretation of one of the Three Fates in "Punch and the Judy" amusing in an acrid, puckered way.

Of course, we can go on endlessly, lighting like a housefly on a spot here, a spot there. But in all this we are skirting the main issue—Martha Graham herself. With Miss Graham one doesn't speak of a dancing style, although she has a very marked one. One speaks rather of a dancing state, a state of mind and muscle-set into which Miss Graham places herself at the outset of a composition. It is a degree of tension that we as a member of the audience feel our calf muscles tighten, and we involuntarily lean forward in our seat when she performs. This extreme personal magnetism (and we use the expression literally) polarizes the stage action and naturally affects the other dancers so that they, too, strive for a similar state of awareness. It makes for thrilling dance-theatre.

Season In Review
(Severin)

continued from page 15

poorly anchored cross over the tomb of Giselle. Add a menagerie of rats, a litter of junk, and several broken-down pianos, and what would result might very well resemble the filthy insides of the late Collyer brothers' manse.

These brief anecdotes are not recounted merely to regale the reader. They are meant to illustrate and emphasize concretely the conviction that decrepit sets and moth-eaten costumes, such as those just mentioned are becoming a real disgrace, not only to the Monte Carlo, but to ballet in general. Why, just last season they palmed off decor from another ballet, vintage 1939, on an ostensibly brand-new work, the ill-fated *Lola Montez!*

Nor are sets and costumes all that you might find depressing about the Ballet Russe de Monte Carlo lately. At least two of the four Balanchine ballets now presented (compared to the original eight) are all but lost to us, I fear, with *Concerto Barocco,* distinguished by fine dancing by Ruthanna Boris and Patricia Wilde, and *Ballet Imperial,* enlivened by Moylan and the extra-strong, suave and sensitive performance of Frank Hobi, still show signs of life. In *Night Shadow,* for example, one entire variation, that of the Harlequin, had to be yanked, because Harriet Toby hurt her leg and no understudy was available.

Nor do many of the "Americana" ballets and the older classics, which together comprise most of the remainder of the repertory (now reduced to a measly nineteen works, if my arithmetic is right) appear much less down-at-the-heel, or any less devitalized. Among the newer items, only Miss Boris' engaging little *Cirque de Deux,* seen for the first time in New York with the brilliant Leon Danielian in the chief male role, manages to hold its own.

If all this be true, and damaging comments from friends and foes alike, severe reviews in both New York and hinterland press are a reasonable proof that it is, WHO then is to blame? Quite obviously, those who have directed the company for the past several years must shoulder the brunt of the responsibility for the Monte Carlo's decline and perhaps eventual fall. It is this direction which is ultimately alone responsible for a policy of having no policy at all, except perhaps the one of expediency, of stretching as little as possible as far as it will go, and sometimes farther.

As Walter Terry rather neatly put it in a Sunday headline in the New York Herald Tribune: "BALLET RUSSE DE MONTE CARLO'S 15 YEAR FAME FOUND BADLY SHRUNKEN, GLITTER NEARLY GONE."

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Irwin Dribben

Swiss sculptor Ernest Durig of world-wide fame, who has sculpted such famous figures as Maxim Gorky, Anatole France, R. Tagore, His Holiness, Pope Pius and the Chinese actor Mei Lang Feng, turns his hand to the sculpture of dancers. His first subject is LEON VARKAS, first dancer of the Metropolitan Opera Ballet. Mr. Durig did seven figurines, which were exhibited in a show at the Hotel Pierre last month. Viewing two of these figurines are Leon Varkas, left, and right, Mr. Durig.

REVIEWERS' STAND *continued from page 5*

of one who is dedicated to a passion", was drawn upon a large canvass, but in watered hues. The effect was pallid, despite the enthusiastic assistance of her group consisting of **Patricia Newman, Frani Thompson, Tony Charmoli, and Rudy Tone.**

There is evidence of considerable preliminary cerebration in Miss Lippincott's work. Her basic ideas are sound, her dances neatly and logically developed. But all head and no heart makes dancing a dull art, and Miss Lippincott's is badly in need of emotional fire as manifested in sharper attack, a variation in dynamics, and a generous dash of simple animal energy.

Doris Hering

HAYDEE MORINI, Viennese Danseuse
Barbizon-Plaza Concert Hall
March 9, 1948

The best part of this concert was the intermission because we picked up our ball and chain and ran out into the rain. We didn't stop running until we reached the soothing depths of the subway and knew that we were a safe distance away from **Haydee Morini.** But before that happy liberation we saw Miss Morini heave her near-Wagnerian bulk through an exact replica of a jerkwater dancing school program of twenty years ago. She thumped up and down in toe shoes and tutu in "*Music Box*"; tossed fake flowers at her audience to keep them awake in "*Napolitan Flower Girl*"; schmaltzed around in a transparent skirt in "*Longing*"; displayed her legs in "*Rag Doll*".

But why go on enumerating the sickening examples of simpering bad taste and exhibitionism that made up this depressing evening? By now you get the general idea.

Doris Hering

*

VELOZ and YOLANDA
Opera House, Chicago
February 15

Vaudeville is not dead. It has moved over to the opera houses at a $3.60 top, and when it is **Veloz and Yolanda's** "*Dansation of 1948*" (easily confused with their Dansation of '46 or '47) it is a good show.

The star dance team, in spite of some not extraordinary lifts, sticks pretty closely to ballroom dancing, in fact more closely than do contestants in too many "ballroom" contests. Their routines are slick and well-built with nice and not too wordy introductions by Mr. Veloz. **La Bamba,** a Mexican ballroom dance that has been inching its way over the border, was one of the new dances presented, though old ones like **Darktown Strutters' Ball** and, of course, **The Blue Danube** never grow stale.

The highly intimate style of this happily married pair is one of their great attractions, and another is Yolanda's opulent wardrobe of glittering and backless gowns. If this were a couple of newcomers we'd tell them about Yolanda's faulty posture and unrelaxed shoulders and left arm, but, considering the chunks of money they've made just like that for more years than they show, we'd have a lot of nerve to go throwing out hints on how to improve them.

Assisting artists included toe and tap dancer **Amelia Gilmore**, who isn't very good at either, but she has a few tricks, mostly concerned with turns, for the applause-reaping finishes that vaudeville dictates.

Ann Barzel

Via the Grapevine

continued from page 9

trude Tyven, Vida Brown, Sonja Taanila, Robert Lindgren, Nina Popova, Nicolas Orloff, Maria Tallchief, Helen Komarova, Nicholas Magallanes, Sonia Woicikowska, Dorothy Etheridge, June Morris, Roman Jasinsky, Moussia Larkina, Lara Obidenna, Marian Ladre, Margaret Banks, Mimi Gomber, Jay Dowd, Nathalie Branitzka, Tatiana Chamie, Raul Celada, Grant Mouradoff, Mrs. Danielian, Sr., Mr. and Mrs. S. Hurok, Joseph Cameron Cross, Paul Strauss, Leon Fokine, Harold Lang, Nancy Walker, Yvonne Hill, Yurek Shabelevsky, Yura Lazowsky, and too many numerous assorted escorts, wives and wellwishers to enumerate. Anyhow, the place was slightly packed, if you see what we mean. Here's long life and happiness to the newly wedded pair! Mrs. Ismailoff leaves soon for a return engagement at the Teatro Colon in Buenos Aires, where she will dance her first *Giselle* (the choreography of **Margarita Wallman**). Serge is on leave from the Grand Ballet de Monte Carlo, which he expects to rejoin in Paris shortly.

*

BALLET RUSSE STARS TO TEACH AT JACOBS PILLOW

The faculty of the summer school at **Jacobs Pillow** will be enhanced by the presence of **Alexandra Danilova, Frederic Franklin, Ruthanna Boris, Leon Danielian, Nathalie Krassovska** and **Nikita Talin**, who have been announced by **Ted Shawn**, director of the school, as members of the ballet division. The dancers will be staggered in **two week periods** over the summer. At time of going to press, no final decision had been reached on other faculty members, although it was certain that the curriculum would include branches of modern, ethno-

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Walter Sorel is editing and compiling a book called **"The Dance Has Many Faces"** which will be brought out in the fall by Pantheon. Contributors are **Valerie Bettis, Doris Humphrey, Ted Shawn, George Balanchine, Angna Enters, Katherine Dunham, Kurt Seligmann, Hanya Holm** and many others. . . . We'll agree the dance has many faces, and more, it has no lack of faces always keen about eating, often and **lots of it.** So along comes **Nina Tinova** who is compiling a ballerina cook book to attest to, not only the champion prowess of dancers as eaters, but also as cooks. Each recipe in the book is the favorite of some dancer. Yummy.

*

The Experimental Theatre, sponsored by ANTA will try its hand at ballet "plays". Just what this means will not become apparent until **John LaTouche's** three ballet plays, written in collaboration with composer **Jerome Moross,** are unveiled at the **Maxine Elliott Theatre** in mid-April. The work is called **"Ballet Ballads"** and is composed of three items, a ballet treatment of *"Susanna and the Elders"*, *"Willie the Weeper"* and *"Davy Crockett"*. The production will use singing choruses, dramatic action, dance and original music, by far the most ambitious work put on by the Experimental Theatre. Mary Hunter will do the staging. Eugene Loring, Paul Godkin and Michael Kidd are the three choreographers involved in the staging of dances for the three plays, individually.

*

Milada Mladova, who went to Rome last fall to dance with **Marc Platt** in Columbia's Italian production of *"La Viede Bohème"* stayed on and has blossomed into an Italian actress, dialogue and all. She has acquired an Italian vocabulary good enough to insure her a part in the film *"Smugglers of the Sea"* and she is tentatively dated to appear with the Italian actor **Romano Brazzi** in a Selznick production of the life of **Enrico Caruso.**

*

Arthur Mahoney has been engaged as choreographer and ballet master by the City Center of Music and Drama for the opera season which began on March 19th. He and **Thalia Mara** and members of their **Ballet Repertory Company** have been engaged to appear in various productions during the season.

Mr. Mahoney and Miss Mara expect Ballet Repertory to make its New York debut some time in the fall at the City Center. This is the company which they founded last year and which premiered three original ballets by Mr. Mahoney during last summer's festival at Jacobs Pillow.

In addition to the three works presented there, *"Crosstown"*, *Parnassus"* and *"La Noche Clara"* two new ballets will be presented during the New York season.

In this connection, Mr. Mahoney and Miss Mara have founded the **School of Ballet Repertory** at 117 West 54th Street. Graduate students of the school will be trained by them in the techniques, traditions and styles of the various forms of dance, ranging from the classic to the modern, and including Spanish and other folk dances.

*

Charles Weidman's ballet **"Fables of Our Times"** after **James Thurber,** will be seen for the first time by New York in mid-April at the Mansfield Theatre from April 11-17th. *Fables,* which was done on a Guggenheim fellowship, was premiered at the dance festival at Jacobs Pillow in 1947.

Mr. Weidman's activities this summer will center around **Blairstown, N. J.,** where he has a farm. He expects to organize some dance activity in that neighbourhood and will probably teach.

*

The 15th anniversary of the founding of **DANCE OBSERVER** was observed ceremoniously and enthusiastically in a dance event distinguished by the participation of **Martha Graham, Hanya Holm, Doris Humphrey, Merce Cunningham, Jane Dudley, Sophie Maslow, Williams Bales, Iris Mabry, Anna Sokolow, Pearl Primus, Anita Zahn, Nina Fonaroff, Jean Erdmann** and the **Holm Workshop group** at the Dance Center of the Y.M. & Y.W.H.A. at 92nd Street on March 21st.

Agnes de Mille appeared as mistress of ceremonies and artists and audience rose to cheer **Louis Horst,** *editor* of the Observer, who for fifteen years has given his time and energies unselfishly, not only to the paper, but to the dance profession wherever he has been in contact with it.

*

"Octoroon Ball" is the title of a new. full-length ballet now in rehearsal by **Katherine**

Dunham and her company, currently on the road with *"New Tropical Revue"*. The locale of "Octoroon Ball" is old New Orleans and the ballet deals with an interesting sociological theme. The music is by Castelnuovo-Tedesco who made a special trip to Mexico last fall, when Miss Dunham was performing there, to compose this ballet.

Another new Dunham production is *"Veracruzana"*, a suite of authentic Mexican dances based on those of the coastal plains around the Gulf of Mexico. This suite had its world premiere in Mexico recently with the result that the delighted President **Miguel Aleman**, himself a Vera-Cruzano, summoned Miss Dunham to the presidential palace of Chapultepec for a special audience.

Other numbers now in rehearsal by the Dunham company are a new *"Jazz in Five Movements"*, with music by Dorothea Freitag, and *"La Valse"* using Maurice Ravel's composition of the same name.

*

The children of Madame Vera's school in Sea Cliff, N. Y. have given a benefit for the children of the Paris Opera in a recital at Glen Head, L. I. on March 11th and 20th. The idea is to turn over all donations to help equip and maintain a youth center near the Grand Opera of Paris where the children of the corps de ballet may rest, practice and *have their meals.* Well done, children of Sea Cliff. . . . The famous corps de ballet of the Bolshoi Theatre in Moscow is featured in a new Artkino release, **"Spring"**, which came to the **Stanley Theatre** on **March 13th** for an indefinite run. . . . **Helen Perissi, 20,** a musician in the Los Angeles Philharmonic, the bull fiddle section thereof, thought a change might suit her and tested for a dancing role in RKO's "If You Knew Susie". She made it, and that's no bull, outshining 320 film dancers who tested for the same part. She is back now with her fiddle. . . . **LIFE** Magazine traveled up to **Hanover, N. H.** to photograph the dancing of the **Rhythmic Choir,** a group of girls who, from photographic evidence, interpret a form of modern dance. What is extraordinary about this group is its setting. They dance in a church, namely, the Congregational Church of Hanover, presided over by the Rev. Chester Fisk. It is *Mrs. Fisk* who has encouraged and executed this dancing in the church and her work is a tribute to the fact that dance and worship are closely allied and have been so allied from primitive times. The Rhythmic Choir is pictured as dancing the Psalms ("Whom Shall I Fear"—"I shall be lifted up above mine enemies") hymns ("My Faith Looks Up to Thee") and other biblical texts, among them, The parable of the Prodigal Son. . . . Wonder what will happen to the famous **Czech Sokol** this summer now that the Iron Curtain has fallen on that former republic?

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CALENDAR OF EVENTS IN APRIL

April 1	Central H. S. of Needle Trades		Cheyenne Mountain Dancers under the direction of Lloyd Shaw in a program of Early American, Cowboy and Mexican dances.
4	Hunter College Playhouse	3:30 P.M.	Radischev Russian Folk Dance. Group in Songs and Dances of Russia.
6	Masonic Lodge		Alix Taroff and Paul Kelly
10	Central High School of Needle Trades		Pearl Primus and Company
11	92nd Street "Y" Dance Center	3:30 P.M.	Pearl Primus and Company
11	Hunter College Playhouse		Choreographers Workshop
13	Barbizon Plaza		Bella Reine
17	Central High School of Needle Trades		Charles Weidman and Company Walter Terry—lecture:
18-25	Mansfield Theatre		Charles Weidman and Company featuring the new work "Fables for our Times"
19	92nd Street "Y" Dance Center	8:40 P.M.	"Use of Dance in Contemporary Theater", with demonstration by dance group
28	City Center of New York (Ballet Society subscribers only)		The Ballet Society presents: "Orpheus" (premiere) "Renard" "Synfonie Concertante"
29-1	City Center		The Ballet Society (same program as listed above—open to the public)

BALLET THEATRE

at the Metropolitan Opera House

April 4		Theme and Variations, Jardin Aux Lilas, Tally-Ho, Gala Performance
5		No performance
6		Princess Aurora, Billy the Kid, Helen of Troy
7		Giselle (2 acts), Fancy Free
8		Les Sylphides, Aleko, Les Patineurs
9		Swan Lake, Romeo and Juliet, Theme and Variations
10	matinee	Swan Lake, Peter and the Wolf, Les Patineurs
10	evening	Princess Aurora, Billy the Kid, Helen of Troy
11	matinee	Romeo and Juliet, Billy the Kid, Theme and Variations
11	evening	Aleko, Pillar of Fire, Theme and Variations
12		No performance
13		Aleko, Pas de Quatre, Jardin Aux Lilas, Fancy Free
14		Les Sylphides, Shadow of the Wind, Interplay
15		Giselle (2 acts), Tally-Ho
16		Swan Lake, Petrouchka, On Stage!
17	matinee	Les Sylphides, Petrouchka, On Stage!
17	evening	Les Patineurs, Pas de Deux ("Black Swan"), Tally-Ho, Theme and Variations
18	matinee	Princess Aurora, Peter and the Wolf, Les Patineurs
18	evening	Swan Lake, Shadow of the Wind, Gala Performance
19		No performance
20		Theme and Variations, Shadow of the Wind, Interplay
21		Billy the Kid, Apollo, Pillar of Fire
22		Swan Lake, Fall River Legend, Gala Performance
23		Six Waltzes, Facsimile, Shadow of the Wind
24	matinee	Six Waltzes, Peter and the Wolf, Billy the Kid
24	evening	Billy the Kid, Fall River Legend, Pas De Deux ("The Nutcracker"), Gala Performance
25	matinee	Giselle (2 acts), Fancy Free
25	evening	Romeo and Juliet, Fall River Legend, Pas de Deux ("Black Swan"), Fancy Free
26		No performance
27		Petrouchka, Apollo, Fall River Legend
28		Interplay, Billy the Kid, Undertow, Fancy Free
29		Les Sylphides, Pillar of Fire, Shadow of the Wind
30		Theme and Variations, Undertow, Fall River Legend
May 1	matinee	Princess Aurora, Fancy Free, Les Patineurs
1	evening	Aleko, Pas de Quatre, Jardin Aux Lilas, Fancy Free
2	matinee	Aleko, Tally-Ho, Pas de Deux ("Don Quixote"), Interplay
2	evening	Fall River Legend, Pillar of Fire, Theme and Variations

Cosmo-Sileo

Bubu and Suzy go wherever the Marquis de Cuevas goes, which means they are the travelingest dogs there are. In this photo The Marquis George de Cuevas talks to dancer George Zoritch before his recent flight to Paris at the airlines station about their plans for the addition of Mr. Zoritch to the Grand Ballet de Monte Carlo.

The Sokol used to be the outstanding physical education event in Central Europe, spectacular processions and dance festivals. . . . The **Detroit Free Press** ran an interesting two-page spread on the workings of the **Nicholas Tsoukalas** school of that city. Nice to see that the non-trade press is eager to give a ballet school the recognition it deserves. . . . The ever-adventurous **Gladys Hight** of Chicago is currently traveling through the Dark Continent in search of dance lore and quite simply to see what there is to see, and she writes about some exciting things she has seen in tribal dancing on the **Gold Coast.** She returns to America in June, just in time to take off again. Miss Hight will lead a group of teachers in a **West Indies tour** this summer for those who want to combine an exceptional sight-seeing trip and the opportunity to sudy and meet dancing teachers in remote places in the Caribbean—and that there are teachers of dancing in the West Indies is a fact. The conducted tour leaves New York by Pan American on July 5th and returns on the 21st. **Write the Gladys Hight School, 153 N. Wabash Avenue, Chicago for details.** . . . To support the contention that there are many interested dance teachers tucked away in some pretty remote places, comes a letter from **Llona Sears** of Balboa in the Canal Zone, who invites all teachers to pass through her city to stop in

at her studio at 14 Tivoli Avenue, Panama City, and visit. . . . **Val Valentinoff**, alias Paul Valentine (sounds like a private eye; actually is a movie actor and former ballet dancer) is now between pictures and doing a cabaret turn with his glamorous wife, **Lili St. Cyr**. The duo have appeared recently at the Florentine Gardens in Hollywood.

*

CITY CENTER DANCE FESTIVAL POSTPONED

The plan to have five weekly performances of outstanding dancers and dance groups in a festival of American dance at the City Center of Music and Drama, to have been held in April has been postponed for reason of conflicting bookings. Morton Baum, chairman of the Executive Committee of the City Center requested **Lincoln Kirstein**, secretary of The Ballet Society to undertake the direction of this festival, which will now be scheduled no earlier than the autumn of this year.

The sprightly Costello twins balance a double passe for dance photographer Constantine.

*

Rumors that **Martha Graham** will go to Europe in April are slightly premature. No arrangements have been concluded, although it is established that negotiations are in progress.

*

A **Calypso Festival** of folk songs and dances of Trinidad, Jamaica, Martinique and the Barbadoes was held at the New School on March 20 under the auspices of the Associate Members of the New School. Among participating artists were **Archie Savage** and **Boscoe Holder**.

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SPECIALISTS IN THEATRICAL ACCESSORIES

These happy kids are visitors from the New York League for the Hard of Hearing. They were the guests of Ballet Russe de Monte Carlo at a matinee performed at the City Center. Escorted backstage after the performance they met stars of the company and a gala time was had by both sides. Here Sergei Denham, director of Ballet Russe de Monte Carlo, looks on as ballerinas ALEXANDRA DANILOVA, left, and MARY ELLEN MOYLAN, right, show the kids how to point their toes.

Two slim and handy little trade books have come our way this month which are deserving of a squint from dancers and teachers and anybody interested in the show business. One, entitled **"Your Career in Show Business"** was written by **Paul Denis,** a contributor of the **DANCE Magazine.** This is a *how-to* book and will show you the ropes in a field that gets tougher with the years. Chapters on interpretative preparation of the show, acting and entertaining, writing for and about show business, the business of show business, and others will open a lot of wide eyes a little wider. Illustrations are handsome; and the slant is toward a painless education in getting your theatrical bearings. **Publisher: E. P. Dutton, Inc., Price: $3.00.** . . . The other book by **Winifred Seidel,** called **"Recital"** is the result of twenty years of search for formula for the school dance recital, the perfect recital, shorn of tears and headaches. *This* is it. An amusing and concise little book, with clever line drawings, with definite instructions as to how, when, what, where even WHY. *Why* is the question a lot of frantic dancing teachers ask themselves before, during and after every annual dance recital. Well, it all seems very worthwhile, provided you stick to the directions outlined by Miss Seidel and smile, smile, smile. The **publisher is Senia Solomonoff, 4314 N. Clarendon, Ill.; the price $1.50.**

SUMMER CONVENTION DATES

The following are the dates for those organizations which have settled their convention schedules for the summer of 1948.

Dancing Masters of America—Washington, D. C. (Shoreham Hotel)
Normal School—July 26-30
Convention —August 1-7

Dance Educators of America—New York, N. Y. (Hotel Henry Hudson)
Normal School—July 12-24
Convention —July 25-30

American Society of Teachers of Dancing—New York, N. Y.
(Hotel Astor)
Convention—**Week of August 7**

*

A new musical play with dancing is in rehearsal for a late spring debut, called **"Sleepy Hollow". Anna Sokolow** is credited with the choreography for the show.

*

Two Jersey organizations have lively production plans in the offing. The **New Jersey Civic Ballet Guild** presents its annual ballet performance at the Bloomfield Jr. H. S. on April 11th. Fifty talented youngsters of northern New Jersey will participate in a program consisting of *Coppelia, Vignettes* and *Reverie.* **George Chaffee,** former premier danseur of the Metropolitan Opera Ballet, Fokine and Mordkin ballets, is the choreographer and artistic director. He and his partner, **Adelaide Vernon,** will appear as guest artists. . . .

*

The **New York Society of Teachers of Dancing** will complete an interesting season with its annual luncheon and election of officers on **April 11** at the **Hotel Astor.** This organization was incorporated in 1914, although in existence before that date. Originally consisting of exclusively ballroom teachers, its roster today boasts teachers distinguished for their work in every phase of dance. Miss **Florence Cowanova,** program chairman and well-known Philadelphia teacher, has organized an especially well balanced series of programs in 1947-48. The season closed in March with an all-ballroom program with combinations presented by **Herbert Lee** and **Albert Butler,** ballroom editor of DANCE Magazine as guest teachers.

Following the election and luncheon on April 11th, a program will be presented on which the theatre will be well represented.

*

The Spring quarter at the **Dunham** School of Dance began March 29th. A new course in anthropology, **"The Dances of the West Indies",** has been inaugurated under the direction of **Alta Gusar.** The course will include lectures, demonstrations of dance steps and drum rhythms, and the showing of authentic motion pictures. Special emphasis will be laid on the dances of Haiti, and one of the text books used will be **Katherine Dunham's "Las Danzas de Haiti",** a treatise recently published by Acta Anthropologica, distinguished scientific society of Mexico. The "Body Movement for Actors" course will again be given by **Myra Kinch.** . . . **Winona Bimboni,** whom many will remember as a soloist in the Fokine ballet, has come to New York to teach, after a six year apprenticeship in Cleveland. She will teach at 117 West 54th street, giving special courses in ballet for children. . . . **Bradford Junior College** in Bradford, Mass. was the scene on March 13th of a modern dance symposium, organized by Mrs. Florence Dangerfield, head of the physical education department. The program included a master class conducted by **Jose Limon** and a recital by Iris Mabry. The symposium was attended by the dance director and groups of students from eleven schools including Wellesley, Radcliffe, Smith, Jackson and the U. of New Hampshire. . .

continued on page 56

continued from page 7

up" dances *I F* the true educators (not dictators) are there doing their job.

In harmony with modern trends in education the so-called modern dancers have been and are persistently trying to break the binding chains of dumb copied techniques devoted to spectacular display and stories of dying swans and dancing leaves. They are trying to make dance live—vibrate of its time and place and never again be bound by "set" copied stunts. The body must learn by use of its head to pulse to a new and ever-changing self and to new and ever-changing times. **From what I know of the top moderns none of them ever wished little Holms, Humphreys, Grahams or Weidmans running around.** They were anxious that dance m o v e, that dancers be scientifically, technically capable, yes, but never "set", subservient to or grounded in technical posey nothingness. What was desired was a strong movement base rooted in substantial, earthy richness, capable of expansion and increased range of expressiveness in terms of each person's possibilities — each person achieving his own fragrance and pulsating freshness. The new dance, the modern dance, must ever vibrate with new life, and new life does not come out of muscularly drilled empty-headed automatons, but out of human beings with heads, heads that can think, are permitted to think and do think, plan and discover for themselves.

It is not important that today's modern techniques be retained as movement vocabulary—what is important is the method used in getting dance to more and more participating people. This whole present world upheaval concerns participating people—people who wish to have something to say about what happens to them instead of being pushed around and told what to do and how to do it. Why should dance now, of all times, retrogress into the old dictatorial pattern? Why should a life time, anyone's whole life, be spent in copying and accepting? Enthusiastic parrots, disciples, worshipful followers—these are of the old order. Energetic participants, diggers and workers —these are of the new world way. **Dancers, for people's sakes, wake up and move into the new way of doing.** Why tenaciously hang on to something old and worn out? Use the people—bodies and ideas—get out of your egocentric selves—work with the people. This is the way of the moderns—participation of the many in the dance—dance for a glowing, brilliant democracy alive and awake with thinking action.

Modern dance a legend? Ridiculous!! Its spirit, as the spirit of man lives, will ever live and move on. You can't stop it.

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LONDON

The **Sadler's Wells Ballet** has had *"with great regret,"* **to decline Governor Grover Whalen's invitation to take part in the New York Golden Jubilee celebrations this fall.** The stage at the proposed theatre—the City Center—was considered too small for the company to present either *The Sleeping Beauty* or *Giselle* and it was felt that the company should not be asked to make its New York debut without these two major works of its repertory. With the failure of the New York arrangements, naturally, the remainder of the proposed American tour has had to be cancelled.

At Covent Garden, on February 11, was premiered the new **Stravinsky-Ashton** work, *Scènes de Ballet*. Danced by **Margot Fonteyn** (alternately with **Moira Shearer**) and **Michael Somes,** supported by a corps de ballet of four boys and twelve girls, the ballet is a reaffirmation of Ashton's creed that ballet is dancing. It is a beautiful essay in pure choreography paying homage to the classic ballet as it has developed from **Petipa** to **Balanchine** and is conceived as a whole, integrated work and not as connected variations, although at times individuals detach themselves from the company to perform brief *pas seuls* or *pas de deux* and there is a charming *pas de six* for the ballerina supported by five men. The ballet is robbed of complete success, however, by the unsuitable and unattractive costumes designed by the French artist **Andre Beaurepaire**, which suggest cabaret rather than ballet. With an entirely new setting and costumes, *Scenes de Ballet* might emerge as one of Ashton's finest compositions.

Les Ballets Negres, who are presently touring, have added a new ballet by **Berto Pasuka** to their repertoire. It is called *Blood* and is described as "presenting in realistic form a ritual concerning black magic, fire worship and blood sacrifices."

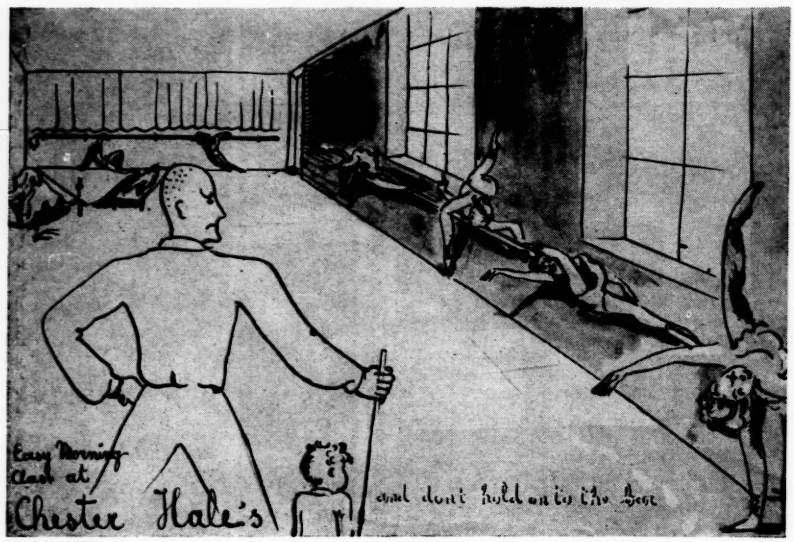
*

LISBON

Senhor **Duarte de Figueiredo,** director general of the San Carlos Theatre in Lisbon, who has been severely ill for many weeks, is back at his post. On the occasion of his return to the theatre, accompanied by his beautiful wife, he received many congratulations from friends and admirers who were thronging the S. Carlos for the last performance of the Grand Ballet de Monte Carlo in Lisbon. Senhor Figueiredo has done a lot to popularize ballet in Portugal. Under his management the S. Carlos has presented the **Ballets des Champs Elysees, Solange Schwarz** and **Igor Fosca,** and now the **Monte Carlo.**

The **Bailados Verde Gaio** have been called upon to dance in nine of the operas which will be produced at the S. Carlos during April and May. Twenty-six year old **Guido Lauri** from the Teatro dell'Opera in Rome and from La Scala in Milan, has been engaged as choreographer and leading male dancer. **Franca Maraldi** of the Opera in Rome and **Andree Degas** of the Opera Comique in Paris have been engaged as prima ballerine. Both are very young and beautiful. The **Verde Gaio** group will provide some of the soloists and the corps de ballet.

DANCE IN CARTOON



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Titania
Tyrolian Folk Dance
Valse Bluette
Valse Polonaise
Young and Old
Pas de Trois
Obertass—Polish Country Dance
Pas de Deux
Petite Polka
Pierrette—Classical Toe
Pierrot
Poet's Love
Polish Bride
Polish Mazurka
Polka Caprice
Polka Musette
Pomponette—a character dance
Puppets
Rendezvous—a character solo
Serenade d'Amour
Dance Tyrolese
Echo of the Ballet
Esmeralda Galop
Fascination Valse
Gavotte "Lady Betty"
German Peasant Dance
Gopak
Grand Valse Brillante
Hungarian Folk Dance
The Hussar
Kaleenka
La Danseuse
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Charles, a Portuguese choreographer and dancer just back from a tour in North America, where he appeared with **Lucy Snow** in a program of folk dances of Portugal in cabaret and night club, has presented the **"Maria Victoria"** girls in a tap routine to Scottish music which has been the high spot of the revue **"Tico-Tico"**, which was premiered after Carnival. The music is by Ferráo, Mendes e Nobre and the gorgeous costumes are by Leierte Neves.

Marjorie Tallchief had an enormous personal success in Lisbon, while **Rosella Hightower** (called here "Rocéla") was the toast of the town during the two week season at the S. Carlos of the Grand Ballet de Monte Carlo. Some classic works by **William Dollar**, who turned up for a few days, were presented. Due to illness, **Olga Adabache** stayed in Cannes and her roles were distributed at short notice to **Yvonne Patterson, Lillian Liander, Marcelle Cassini, Ethery Pagava**, all of whom performed brilliantly. Among the men, **Eglevsky** and **Skibine** were great favourites, but **Rene Bon, Boris Trailine, Gerard Mulys, Madjesky** and **Vladimir Oukhtomsky** had great success.

CHICAGO

The Dance Guild, an organization of dance enthusiasts with no ulterior motives except a great appetite for dance activities, is a recent development in local dance. The March meeting of the group featured a demonstration of classic adagio by Thomas Armour assisted by Etta Burro, Beverly Zamutt and Richard France.

Paul Draper's local concert appearance, following shortly after an extended night club engagement, was a sell-out. It was interesting that a new type of audience is coming to see Draper, one less impressed by his classical numbers and so-called ballet-tap, but they certainly go for the popular stuff, especially when it has pantomimic clarity.

Eleanor Tennis is doing the leading dance chores in "Sweethearts" which is playing a return engagement here.

Several leading dancers are occupied in the night clubs. Most noteworthy and entertaining is Ray Bolger whose nightly routine at the Chez Paree includes a pretty scholarly dissertation on the development of musical comedy dancing—not to mention a terrific demonstration of the subject. Other night club stars are Beatrice Kraft who kids the oriental dance at the Chez Paree, La Verne and Jon who do novelty dances at the Walnut Room, The Paulens with smooth ballroom routines at the Tavern Room and Olsen and Joy in the Stevens Hotel Boulevard Room. Dorothy Hild has arranged a Revue Parisienne at the Edgewater Beach Hotel which features the apache dances of Luicenne and Ashour. Jack Cole is expected to head the next show at the Chez Paree.

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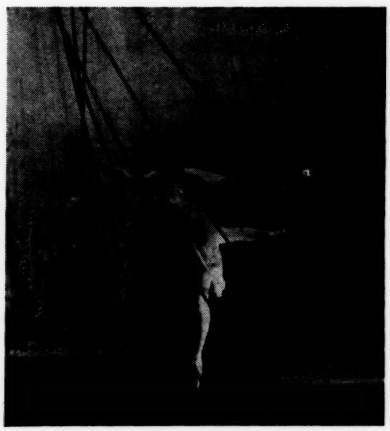

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BOW AND ARROW—Advanced solo with leaps.
BULERIAS—Spanish dance with heel work.
CHIAPANECAS—Authentic Mexican dance.
CZARDAS—Advanced Hungarian for couple.
DUTCH GROUP—Wooden shoe for couples.
FADO—A flirtatious Portuguese solo number.
FRENCH SKIRT DANCE—Coquettish solo.
GARROTIN—Typical Spanish Gypsy dance.
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PIRATE—Advanced solo with pantomime.
RUMBA—Exhibition solo Cuban dance.
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RUSSIAN GYPSY—Fast number for couple.
RUSSIAN SLED—(Troika)—Girls imitate ponies.
SCOTCH SWORD DANCE—Old dance of victory.
SPANISH GYPSY—Solo tambourine number.
SPANISH WALTZ—A fascinating solo.
TARANTELLA—Italian folk dance for couple.
WARRIOR—Strong dance of Roman warrior.

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BABY SELECTION No. 2—3 dances for babies.
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SKATERS—Simple and attractive solo number.
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TOE DANCE—Classic toe number for solo.
VOLGA BOATMAN—Easy, with original song.
WOODEN SHOES—Song and dance for couple.

Tap for Children or Beginners

BABY TAP—3 easy numbers for babies.
BEGINNER'S BUCK—Easy steps, drum rolls.
BOWERY WALTZ CLOG—Comedy dance for couple.
DICE—Bowery waltz clog for child.
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MILITARY TAP—Very effective. Interm.
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RHYTHM SOFT SHOE—Advanced and tricky.
RHYTHM TAP—Advanced to off beat time.
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ECCENTRIC RUBE—A hick solo number.
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LINE UP KICK ROUTINE—Group of 8 to 16.
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SYNCOPATED LINE UP—Easy, with tennis racket.

Ballet and Toe Routines

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CAKE WALK ON TOES—Strut dance on toes.
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PAS DE TROIS—Graceful number for trio.
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ROMANCE—A toe dance of twilight.
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TOE TRIO—Effective number for 3 girls.
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WALTZ VARIATION—Flowing movements, solo.

Classic and Interpretive

HARLEQUIN AND COLUMBINE—Coquettish duet.
INTERPRETIVE TRIO—Barefoot dance.
LOVE'S DREAM—Interpretive solo.
LOVE'S JOY—A dance of joy and freedom.
MOMENT MUSICAL—A dance for three girls.
PASTORALE—Nymph and shepherd dance.
PIERROT—Solo number with pantomime.
SCARF DANCE—Solo bare-foot number.
WHISPERING FLOWERS—Lite of a flower.
WINDS, THE—Fast, with whirls and turns.

Oriental Routines

ANITRA'S DANCE—A dance with pantomime.
CAUCASIAN—Fast spirited movements.
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CHINESE SCENE—Grotesque, for trio.
CHINESE SLEEVE—Authentic music included.
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